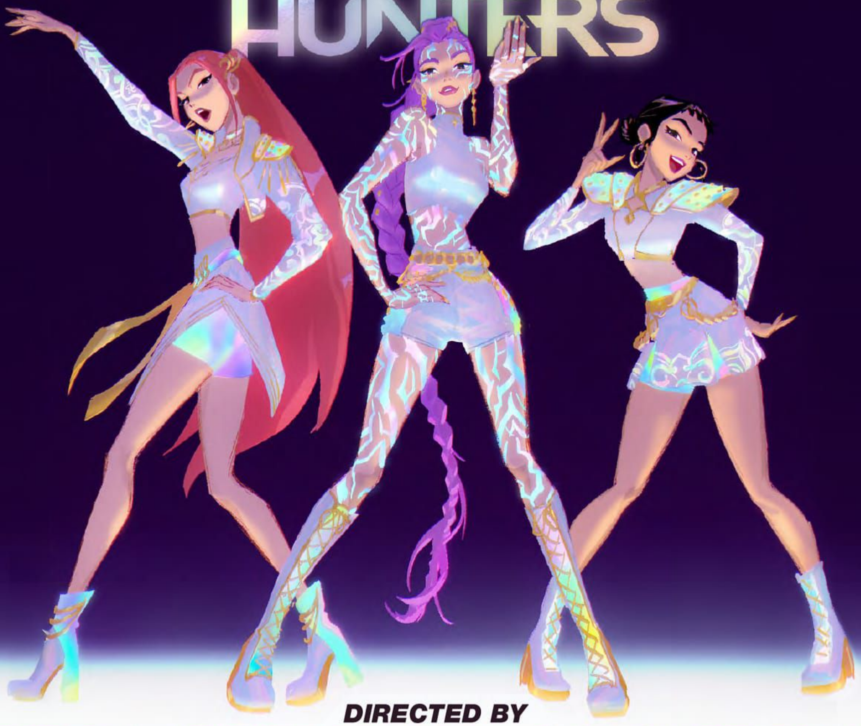
THE ART OF

K-POP DEMON HUNTERS



DIRECTED BY

CHRIS APPELHANS + MAGGIE KANG

NETFLIX SONY PICTURES ANIMATION

THE ART OF
KPOP DEMON HUNTERS

NETFLIX

SONY PICTURES ANIMATION

KPOP DEMON HUNTERS

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First Published in the United States of America by
Nucleus Studios Inc. (aka Nucleus)

210 East Main St.
Alhambra, CA 91801
www.gallerynucleus.com

November 21, 2025
ISBN: 979-8-3507-4424-8

Cover illustration by Scott Watanabe
Edited and designed by Nucleus, Patrick Crotty, Netflix
Written by Tracey Miller-Zarneke

Printed in China

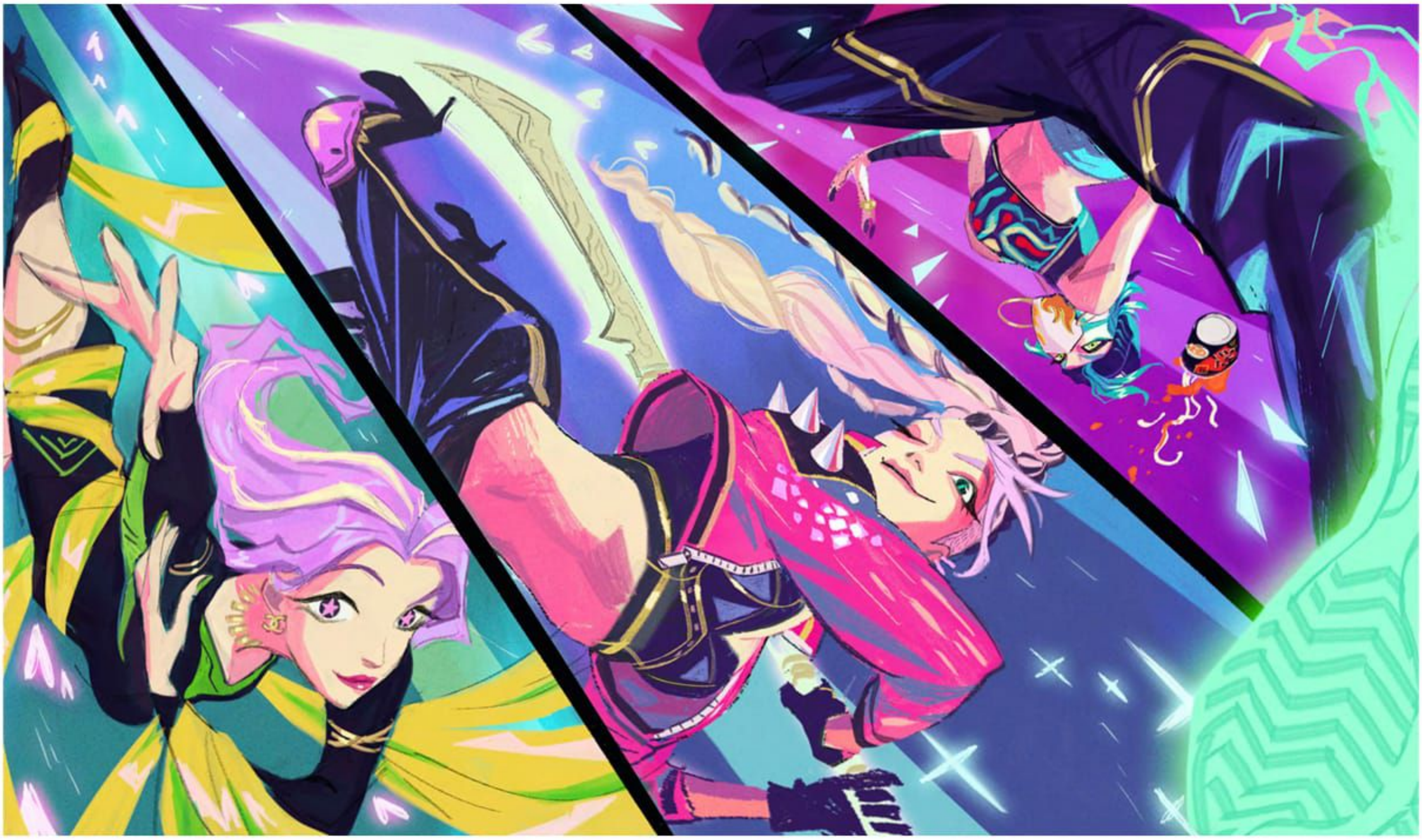
CHAPTER 1

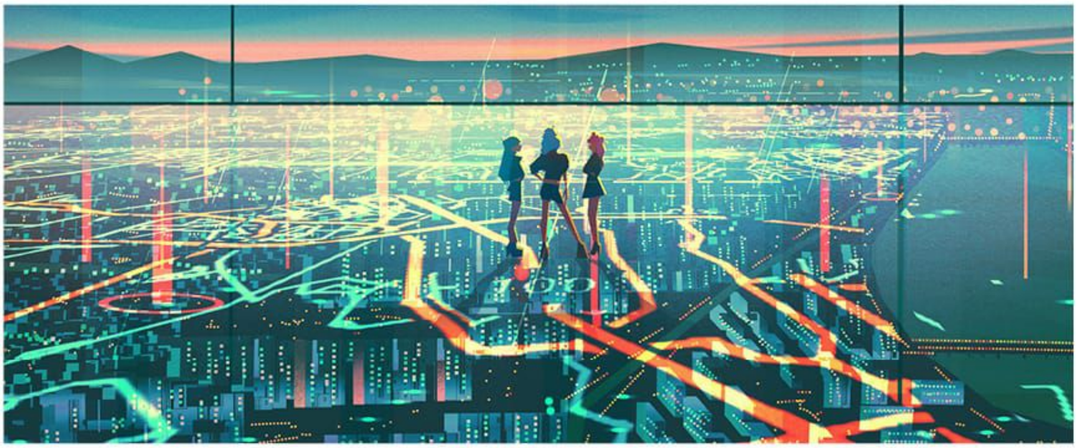
THE ORIGIN STORY

Seven is an auspicious number, and a robust quantity of years to spend in development and production for an animated film…but when the end result is the phenomenon that *KPop Demon Hunters* has become, it's certainly more than luck that brings such an artistic, globally-uniting vision to reality. "Growing up watching movies set in other Asian cultures, I wanted to see the Korean culture represented in an animated movie," explains writer/director Maggie Kang. "For some reason, I landed on demonology. I thought about how the *jeoseung saja* (grim reapers in Korean mythology) was such an iconic image from my childhood, and the thought of demons naturally led to demon hunters," she adds. "And I knew I wanted to see female superheroes who were a lot more relatable, who like to eat and make silly faces….not just being pretty, sexy and cool, but with real insecurities."

In partnership with writer/director Chris Appelhans, the filmmakers wove Korean mythology, heritage, cuisine and popular music into an intricate tapestry, featuring powerful female characters as the central focus. The manifestation of all this was HUNTR/X, a trio of K-pop artists who follow in the footsteps (and dance steps) of many generations of warriors, each set of which has lived double lives of performing as musicians while also protecting their fans and the greater world from the ever-present threat of demons. Their goal is to seal the *Honmoon*, the protective shield between the mortal and demon worlds, which is strengthened by human connection. "What's wonderful about K-pop in the modern world is just the way that it brings people together, with so much empathy. It crosses all boundaries, all cultural borders. For us to come up with a mythology that taps into the truth of what this music does feels powerful," says Appelhans.

That powerful and unique film concept came to be known as *KPop Demon Hunters* and attracted a dynamic collaboration of Sony Pictures Animation and Sony Pictures Imageworks crewmembers; a masterful K-pop production team gathered under the leadership of executive music producer Ian Eisendrath; a cast of vibrant vocal talent; and excitedly supportive Netflix partners to join a golden adventure they never could have imagined.





Ami Thompson, Charles Hilton

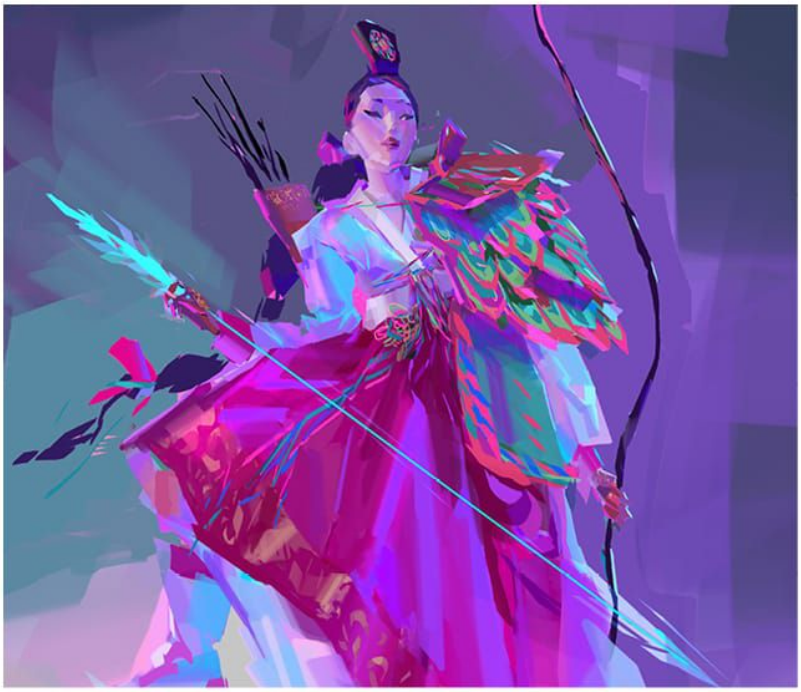
새우
사시미
회
말이
구이
찌개
찌개
FLASH

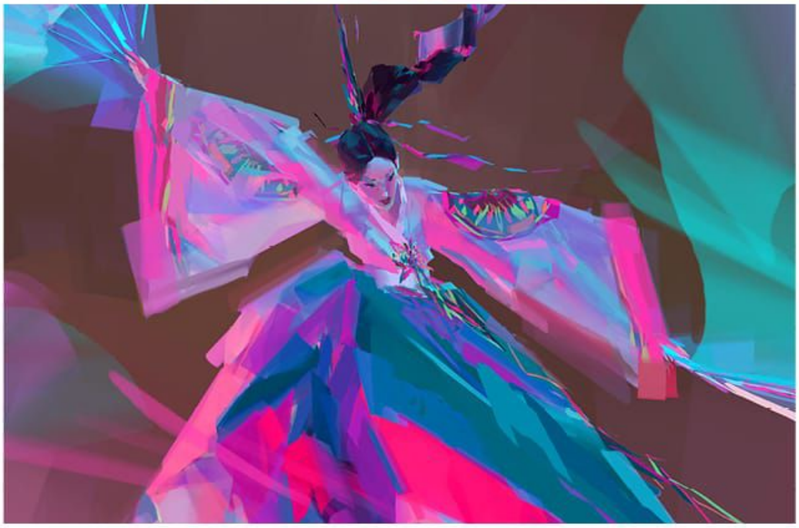
Mingjue Helen Chen, Ami Thompson, Celine Kim,

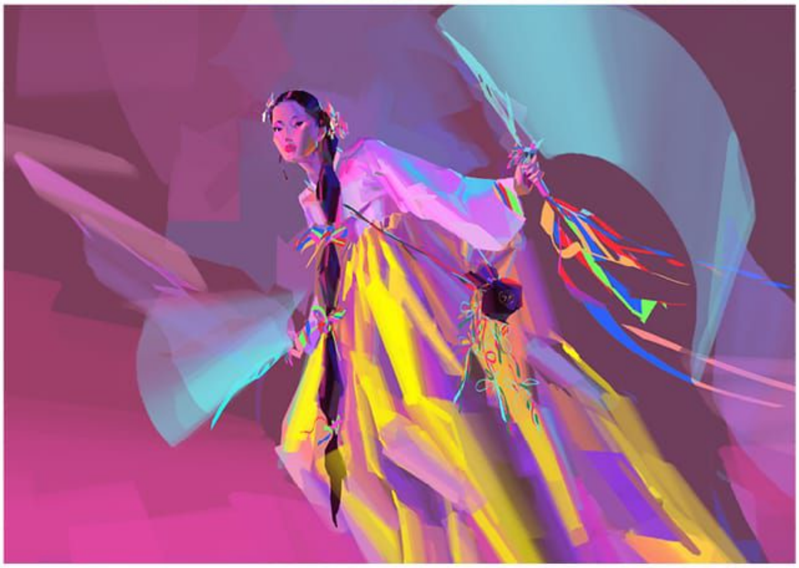
CHAPTER 2

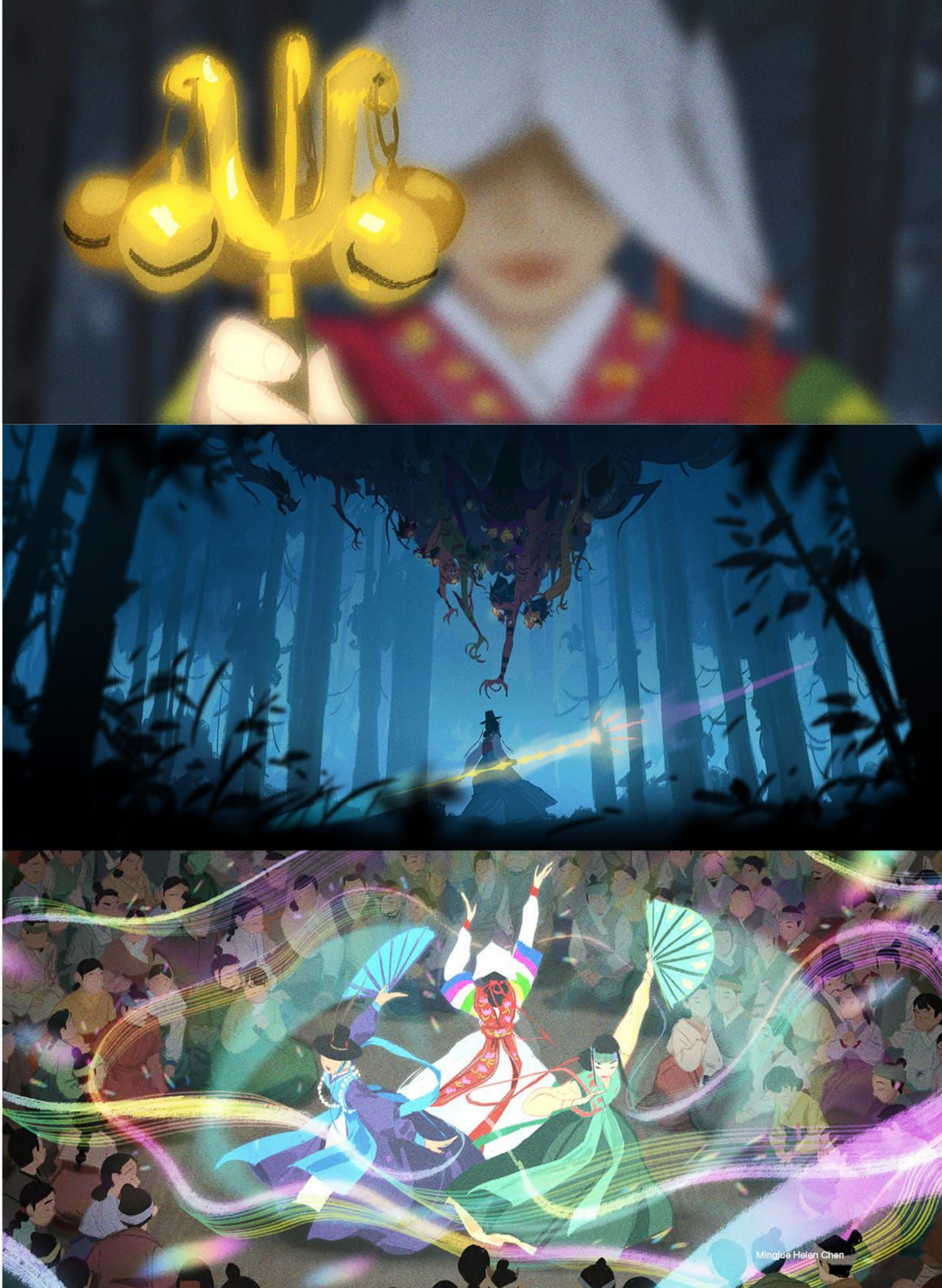
ANCIENT HUNTERS

When designing the ancient demon hunters and the opening sequence of the film, visual development artist Won Sul Hyun dove into his personal archives, channeling the memories of his mother, a Korean shaman. “Much of it was a metaphorical illustration drawn directly from my unique, formative memories of her, witnessing her incredibly charismatic and spiritual performances during Gut, ceremonies filled with live music, driven by the powerful rhythms of Korean percussion,” he recalls. The colors he chose are inspired by “Arirang,” a beloved Korean folk song, and the visual motif of the sam taegeuk, a symbol which portrays that “blue represents Sky, light of hope and truth; red represents Earth, the breath of life; yellow represents Humanity, radiant with dignity and motion. Together, the sam taegeuk turns, revealing a triad: Sky, Earth and Humanity in harmonious balance – three forces moving as one,” he adds. Character designer Marion Bordeyne also sought authenticity in her work on the ancient hunters, “weaving armor and hanbok together, and working from the Obangsaek (the traditional Korean colors) to build a palette unique to the hunters.”





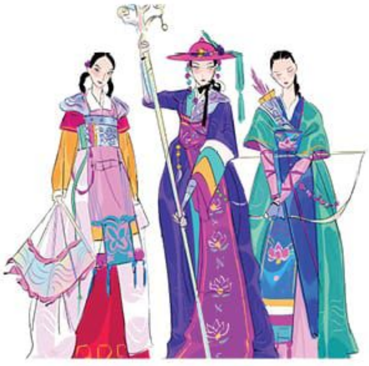


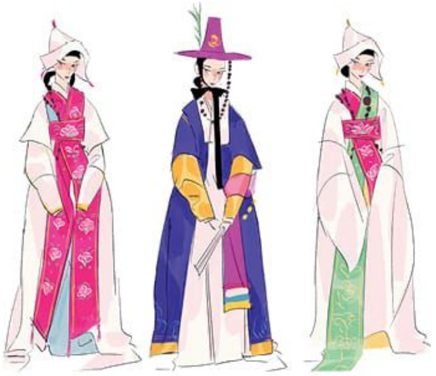


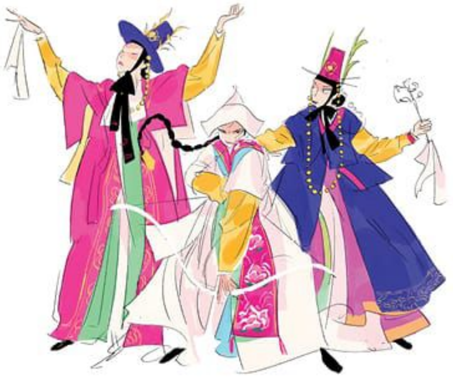
Mingjue Helen Chen

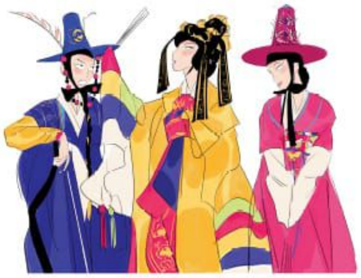
HUNTERS THROUGH THE AGES

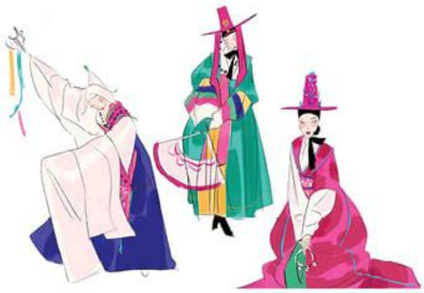
Traveling through history, other hunters found fandom for their popular music and fashion sense while they too worked to protect the human world from demons. The mythology of the film presents the idea that "Hunters are more than warriors. Our music ignites the soul, and brings people together. With this connection, the first hunters created a shield to protect our world, the Honmoon. Every generation, a new trio of Hunters is chosen to fulfill our ultimate duty."



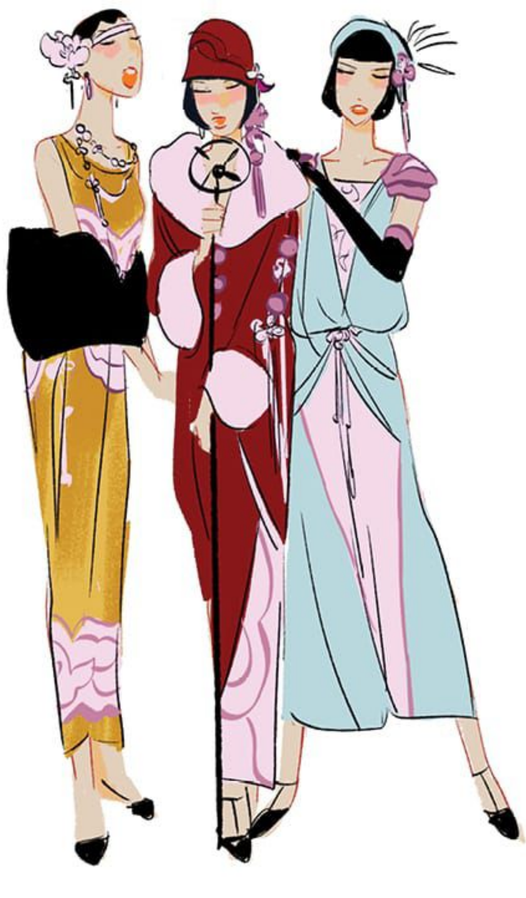




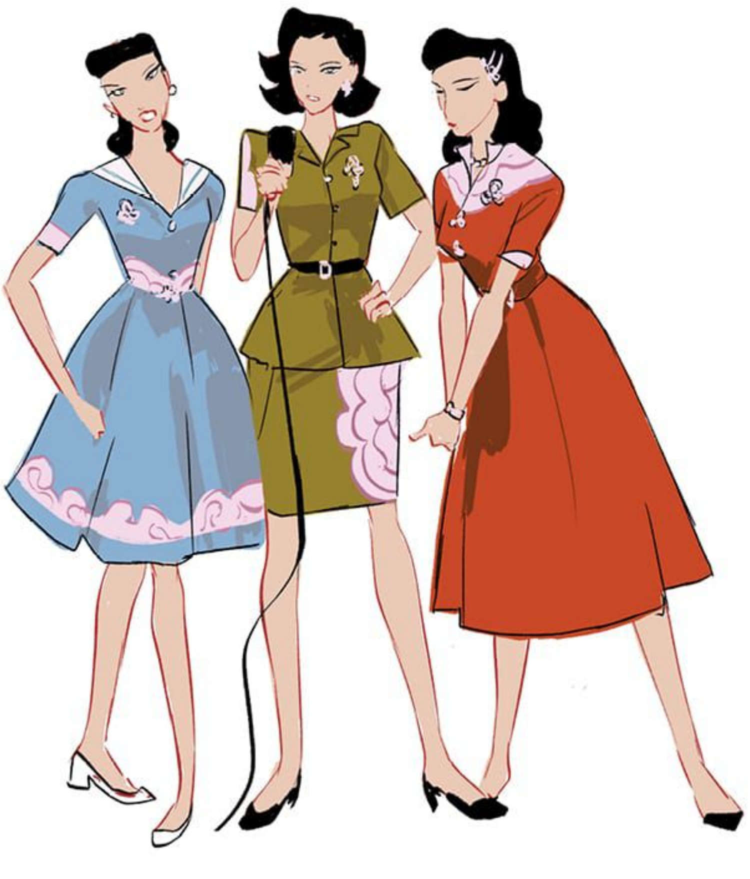


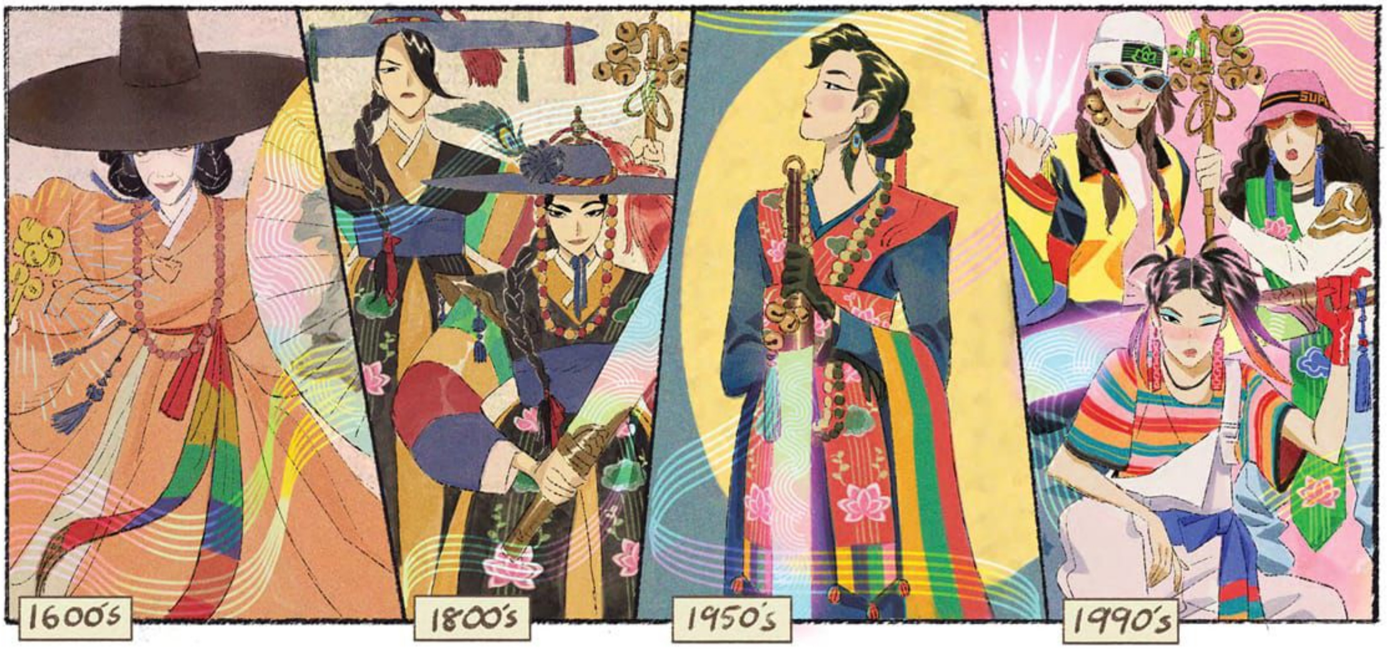


1920s
HUNTERS

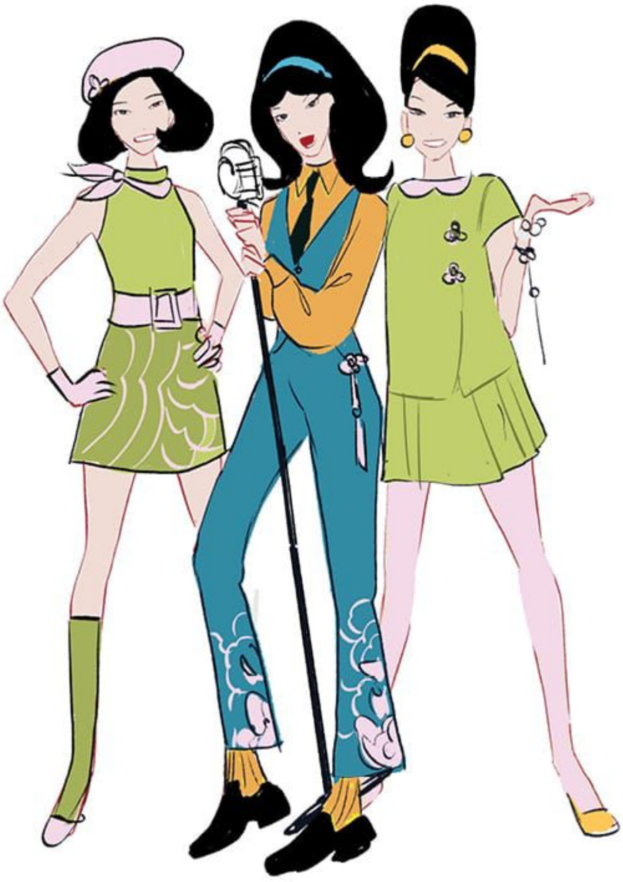


1940s
HUNTERS

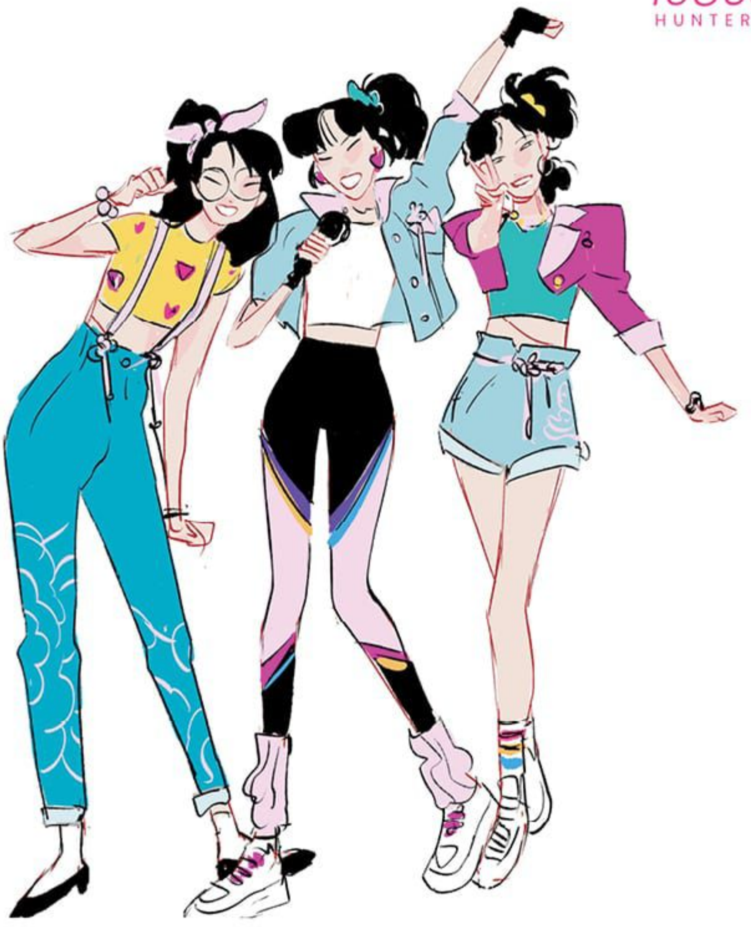



1600's
1800's
1950's
1990's

1960s
HUNTERS



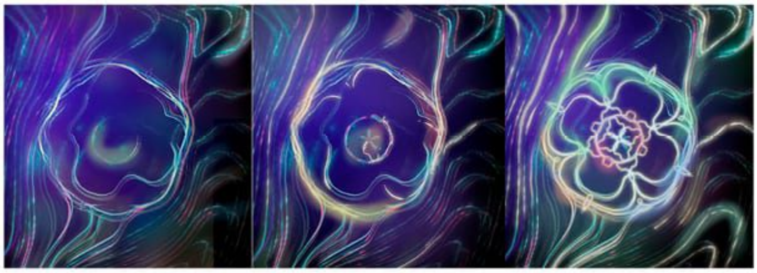
1980s
HUNTERS

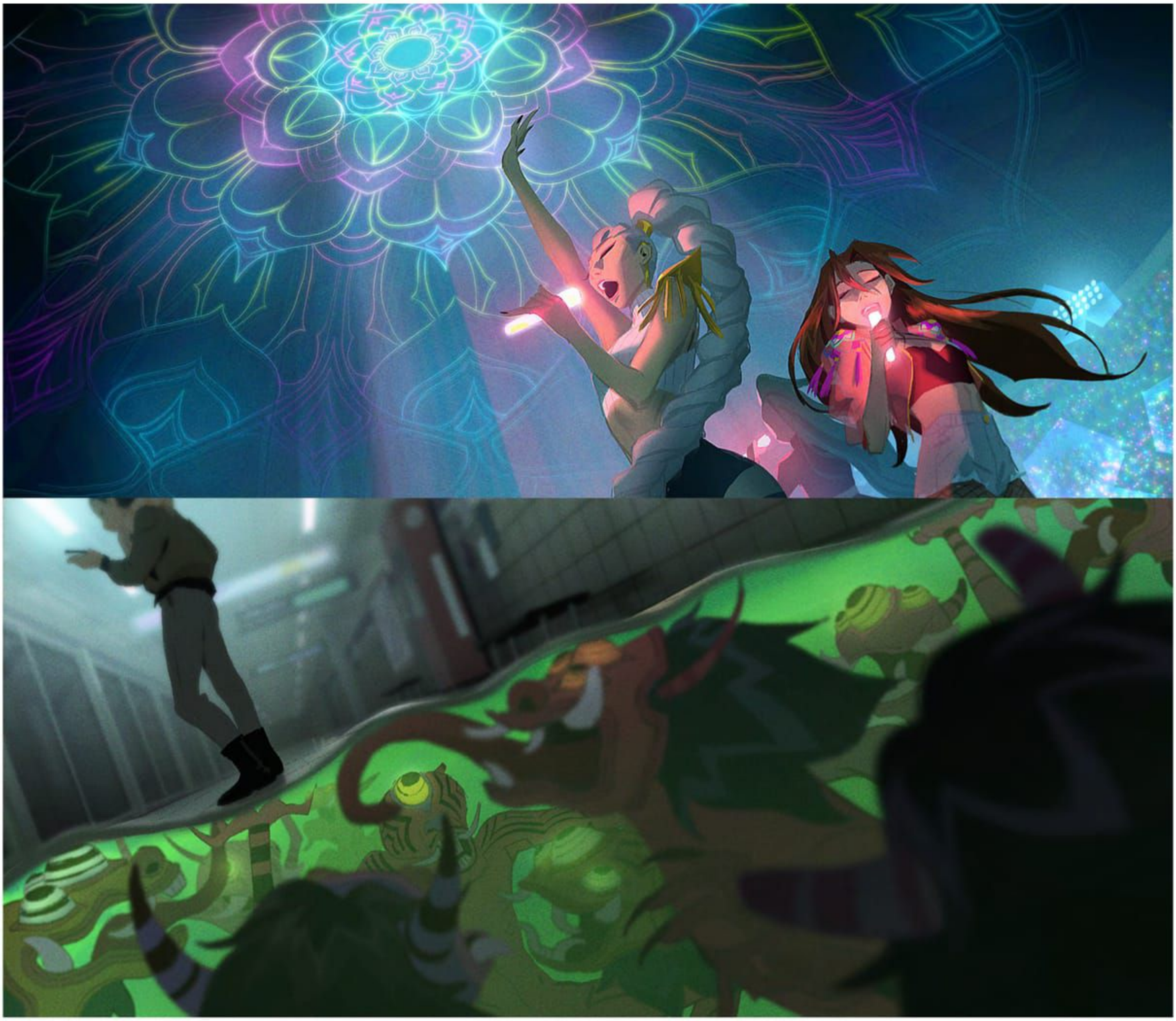


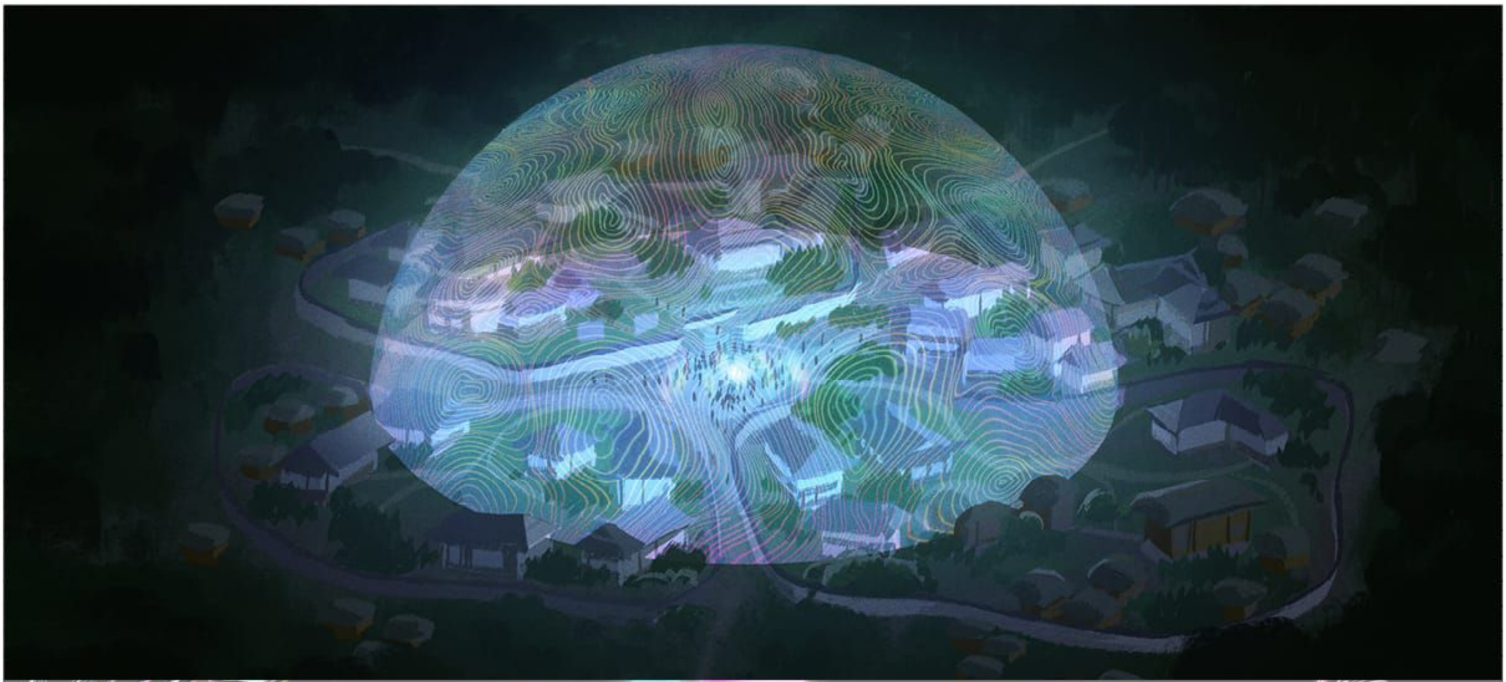
Ami Thompson, Marion Bordeyne

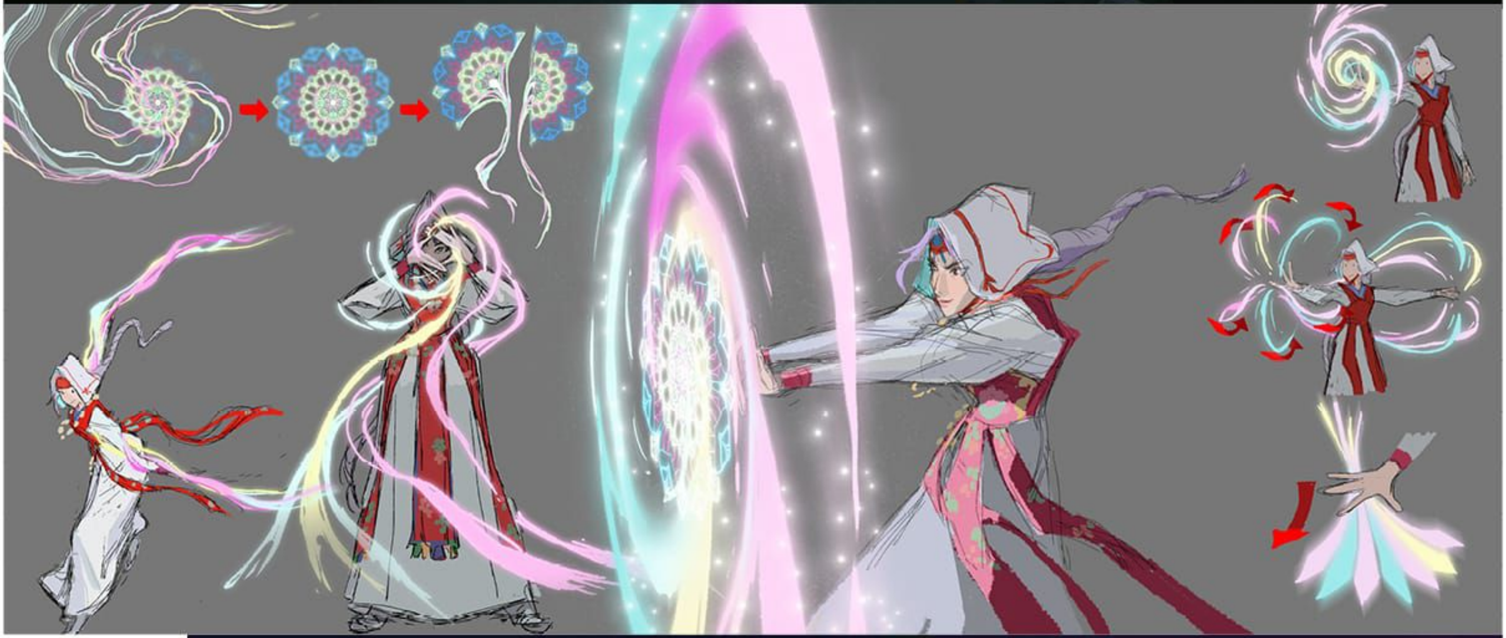
THE HONMOON

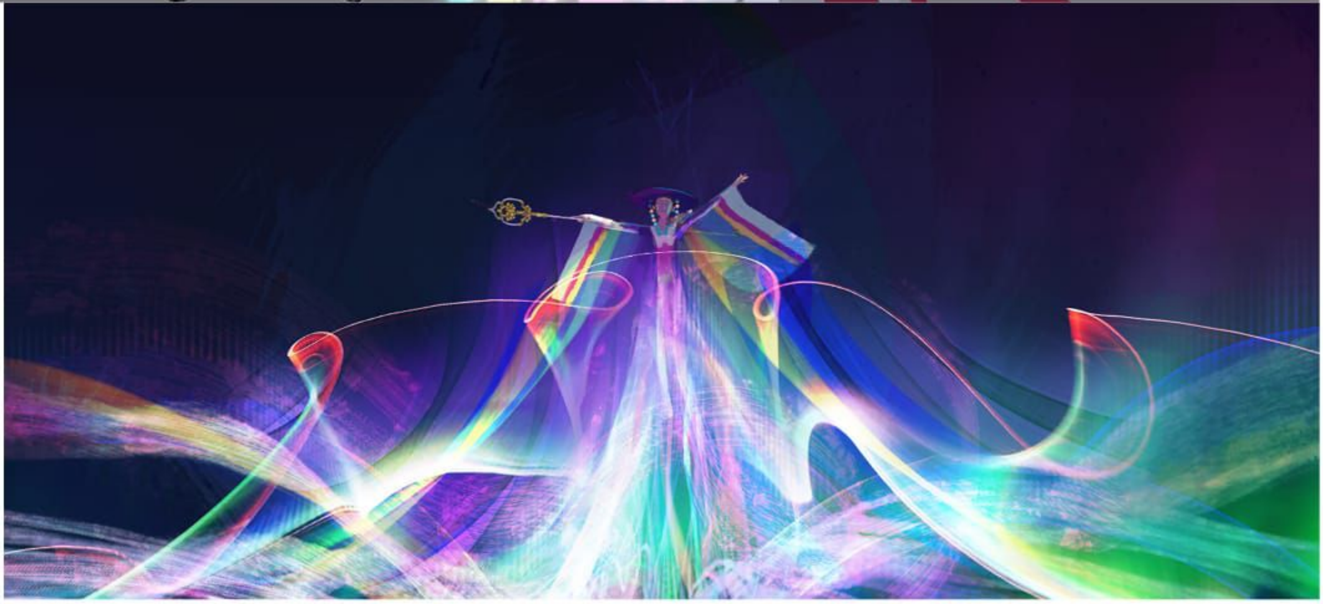
The development of the Honmoon as a barrier between the human and demon worlds was a challenge made for animation to solve. The importance of music in the film's mythology added another sensory level to the Honmoon's existence, inviting visual representations of sound to inspire specific design choices when it comes to the magic of this world. From spectral webs and waves of light to interpretations of the dancheong (Korean flower motifs), the visualization of the Honmoon required creative collaboration from artistic and technical angles to craft the perfect balance of sight, sound and spirituality to this crucial story element, making it "a new kind of magical-girl moment, but one that's deeply mixed with Korean heritage," says character designer Euni Cho.









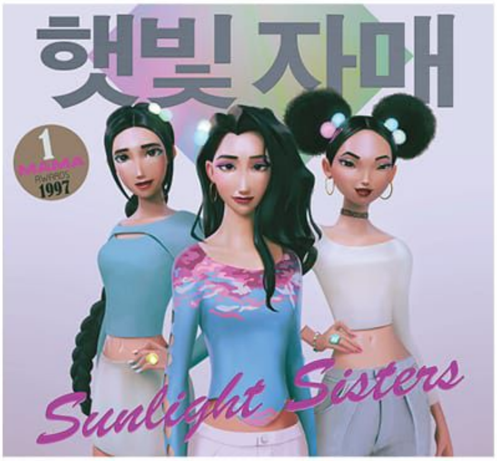


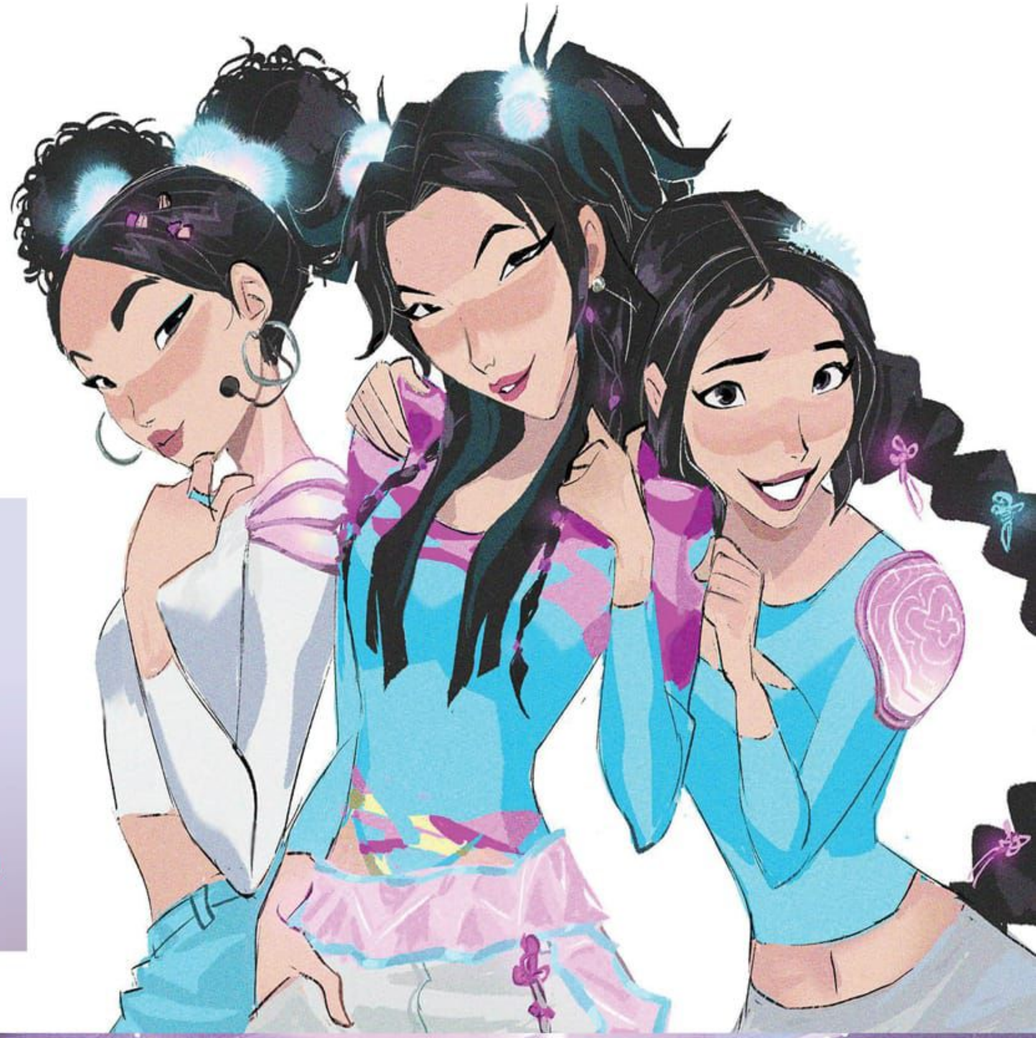
Mingjue Helen Chen, Simon Baek, Dave Bleich

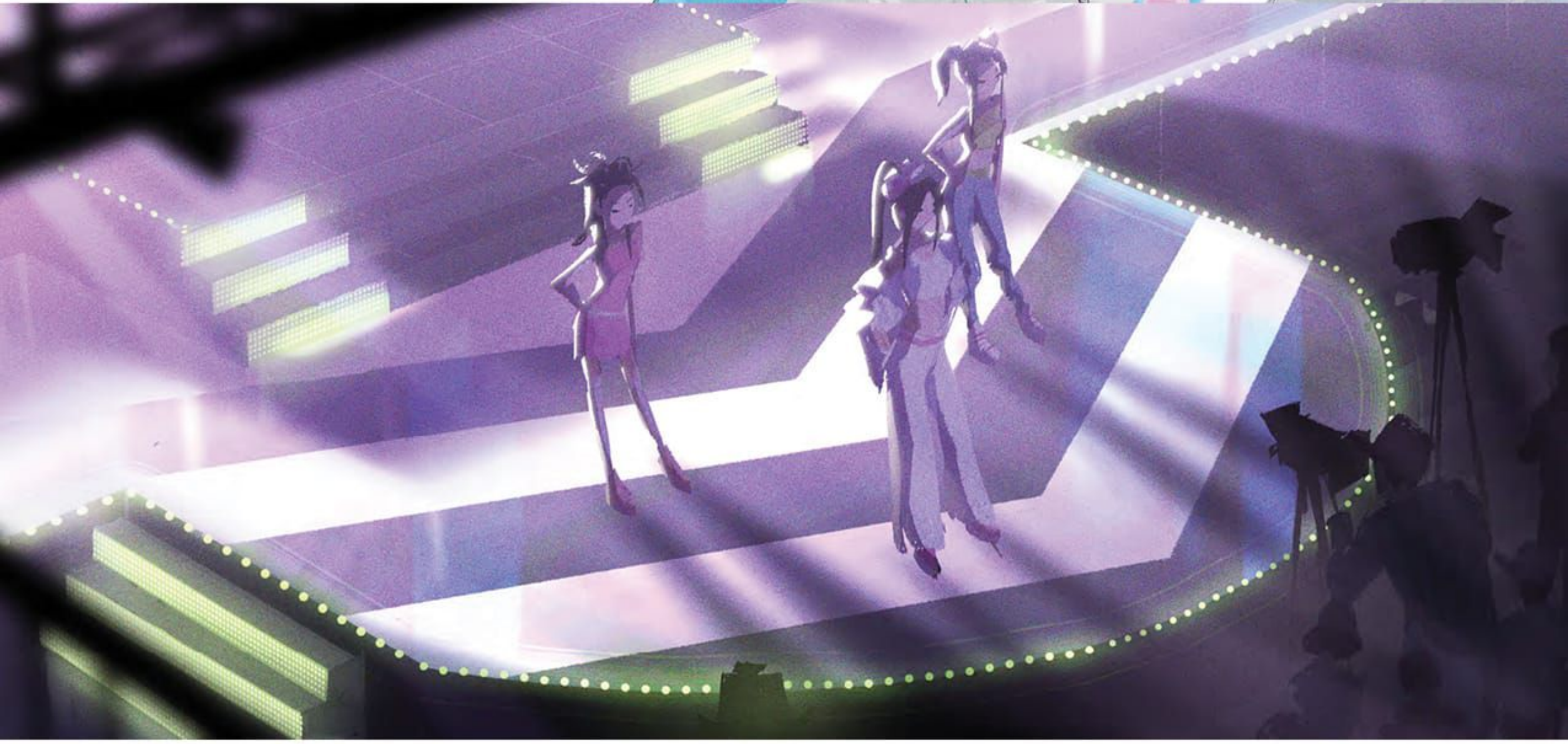
CHAPTER 3

SUNLIGHT SISTERS

The Sunlight Sisters were a band of hunters/musicians prior to HUNTR/X. This trio's genealogy carried forward into Rumi, as her mother Mi-Yeong was part of this group until her untimely death, when Rumi was an infant. From that point forward, fellow Sunlight Sister Celine raised Rumi and helped train HUNTR/X for the duty that befell them. Character designer Euni Cho explains that the "Sunlight Sister" phase of Celine's life shows her to be "all-in on a girly, over-the-top, bubbly look" designed primarily by Marion Bordeyne, based on the Korean idol groups from the early 2000s, accessorized with neon blues, magenta, cute star hairpins and fuzzy pom-poms as hair ties.





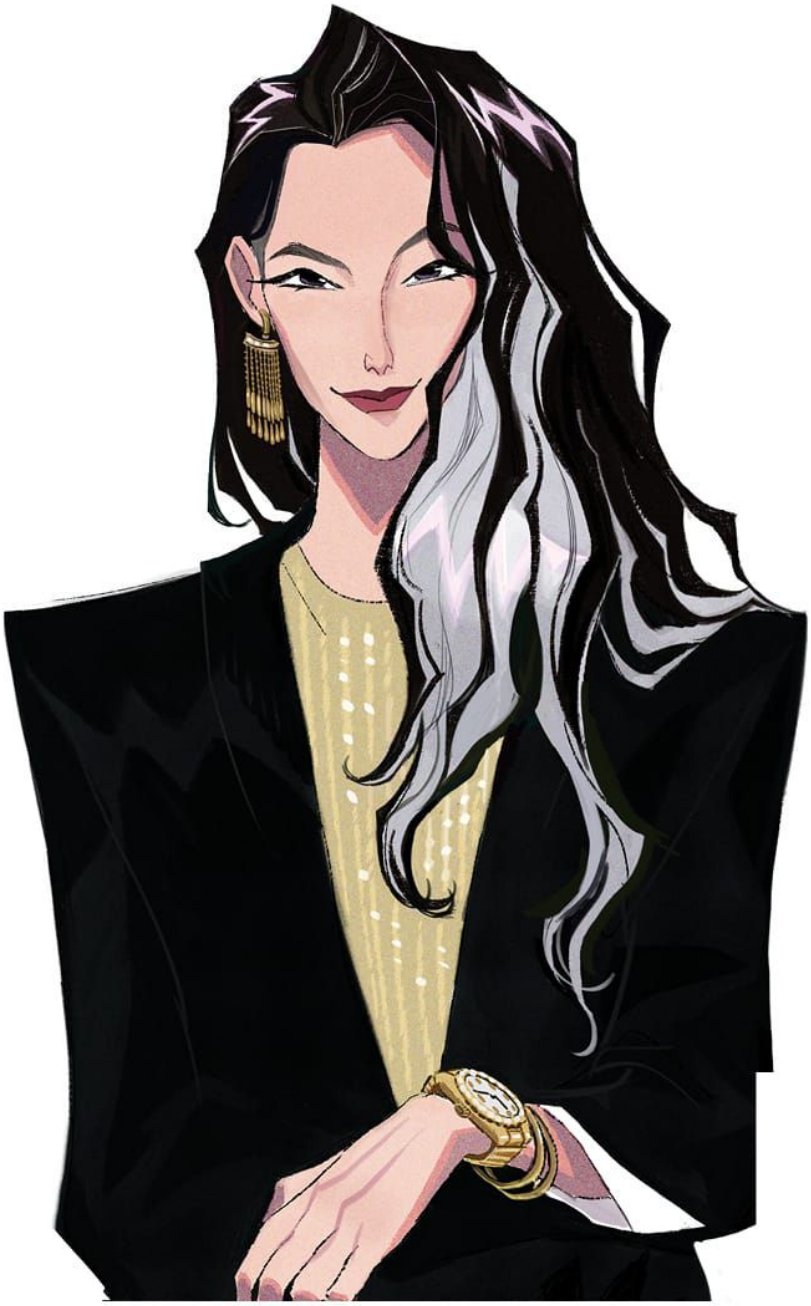


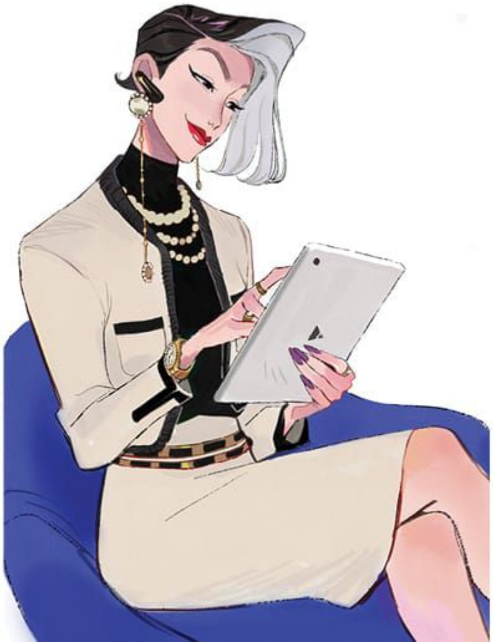
Nacho Molina, Euni Cho, Mingjue Helen Chen

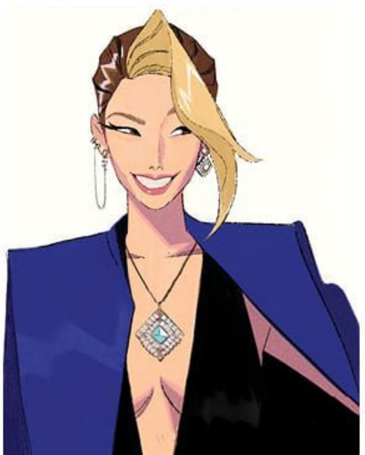
CELINE

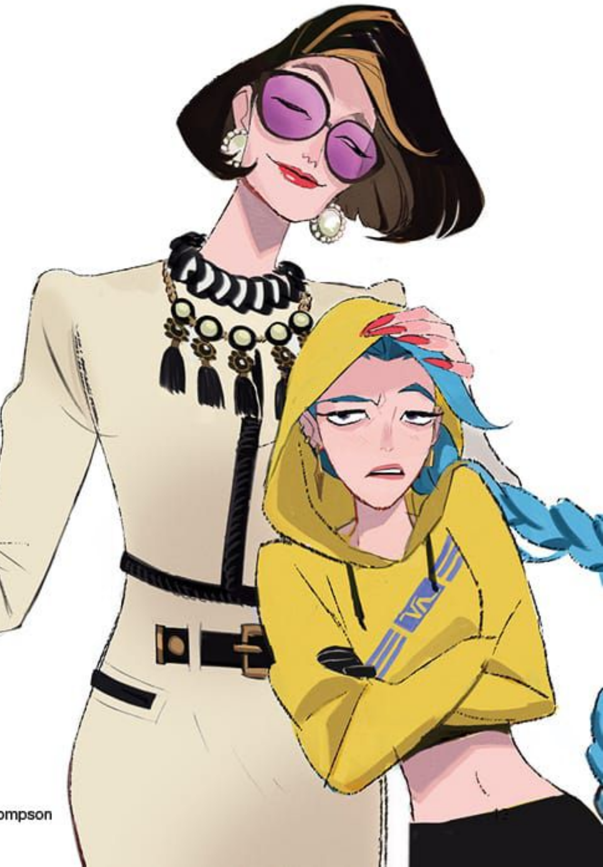
Although Rumi was raised by her mother's fellow warrior / Sunlight Sister Celine, their relationship exudes tension for most of the film. "There was so much misguided hope and misunderstanding between Celine and Rumi. They both wanted the other person to be something they just couldn't be," notes writer Hannah McMechan. Producer Michelle Wong describes their relationship as toxic, stemming from Celine's opinion that Rumi needs to hide her half-demon side, setting up the dynamic that "cultural and parental expectations are traumatic when you are not accepted for who you are," Wong says. "There is so much unsaid and untold history between Celine and Rumi that finding the right balance of how much to reveal on screen became one of the toughest challenges," recalls editor Nathan Schauf.

On the flip side, designing Celine was one of Ami Thompson's favorite assignments, as the evolution of her character ranged from the "cool older sister" to "a retired celebrity who loved reminiscing her glory days," ending in the realm of "mature and responsible." Celine's depth carries through in her animation, moving with stoicism, "and clearly formidable herself, having gone through all the same training as our film's heroes," explains animation director Joshua Beveridge. "We wanted to make clear within her performance that she too was carrying the weight of her repressions, that her lifelong beliefs while firm were taking their toll on her as well," he adds.







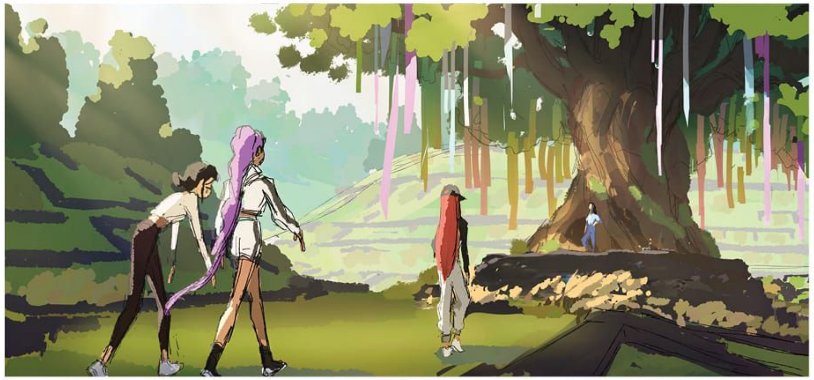


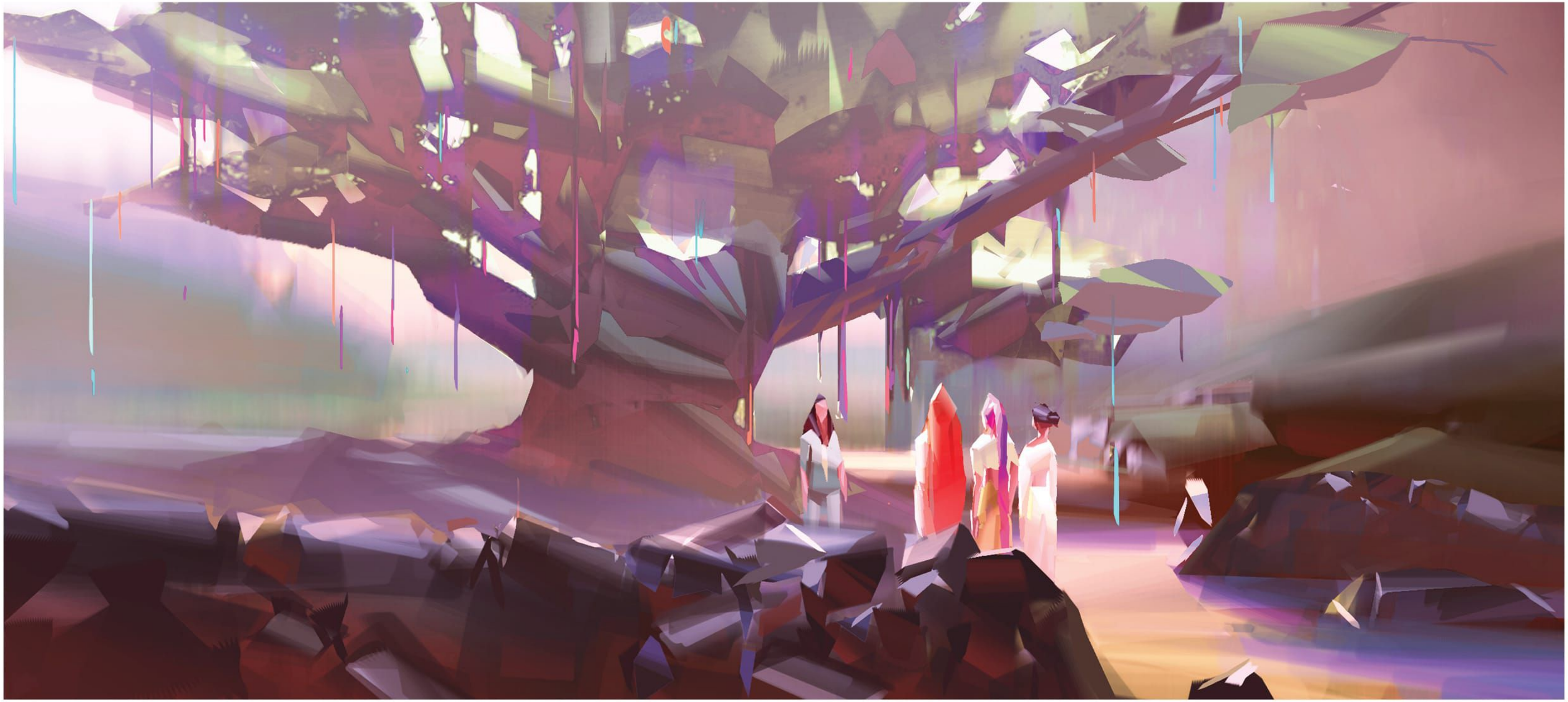
Ami Thompson

CHAPTER 4

HUNTER/X

The title characters in *KPop Demon Hunters* are the musical group HUNTR/X in contemporary times, following in the footsteps of a long tradition, according to the film's mythology. "Rumi, Mira and Zoey are HUNTR/X, the most recent iteration of women who secretly use music, song and dance as a way to connect the human spirit and protect the world from the threat of demons," notes writer/director Chris Appelhans. "We were inspired by shamanism that has existed in Korea for hundreds of years," adds writer/director Maggie Kang, bringing that rich heritage into current times by highlighting the way K-pop translates out beyond Korean culture to connect fans in today's world, with a bit of superhero energy added for good measure. HUNTR/X has a mission to protect the Honmoon, "the barrier between the human and demon worlds that is powered by the fans. The stronger the fandom, the stronger the Honmoon: if there's a weak spot, demons can slip through the cracks," explains head of story Ryan Savas.

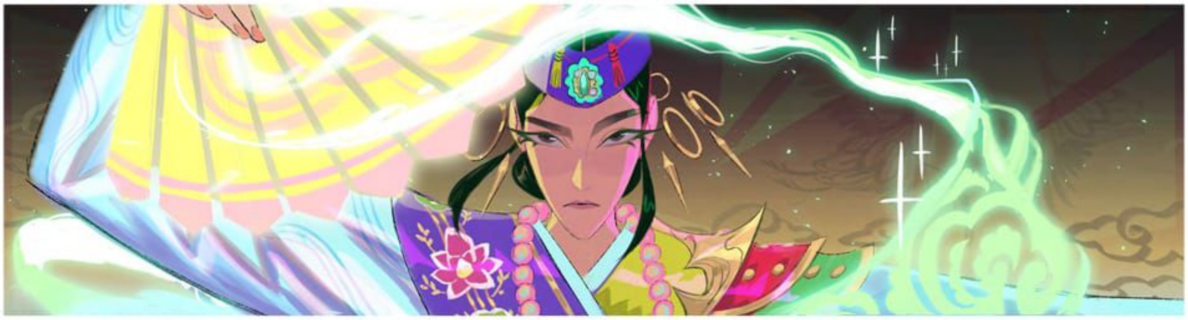


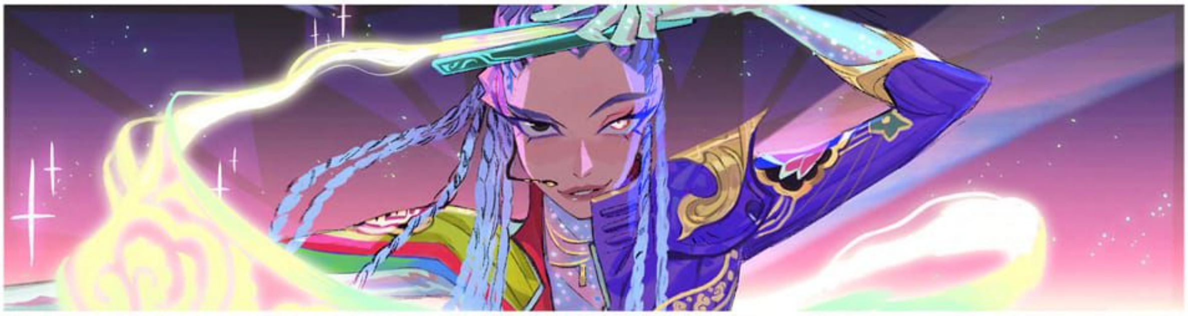


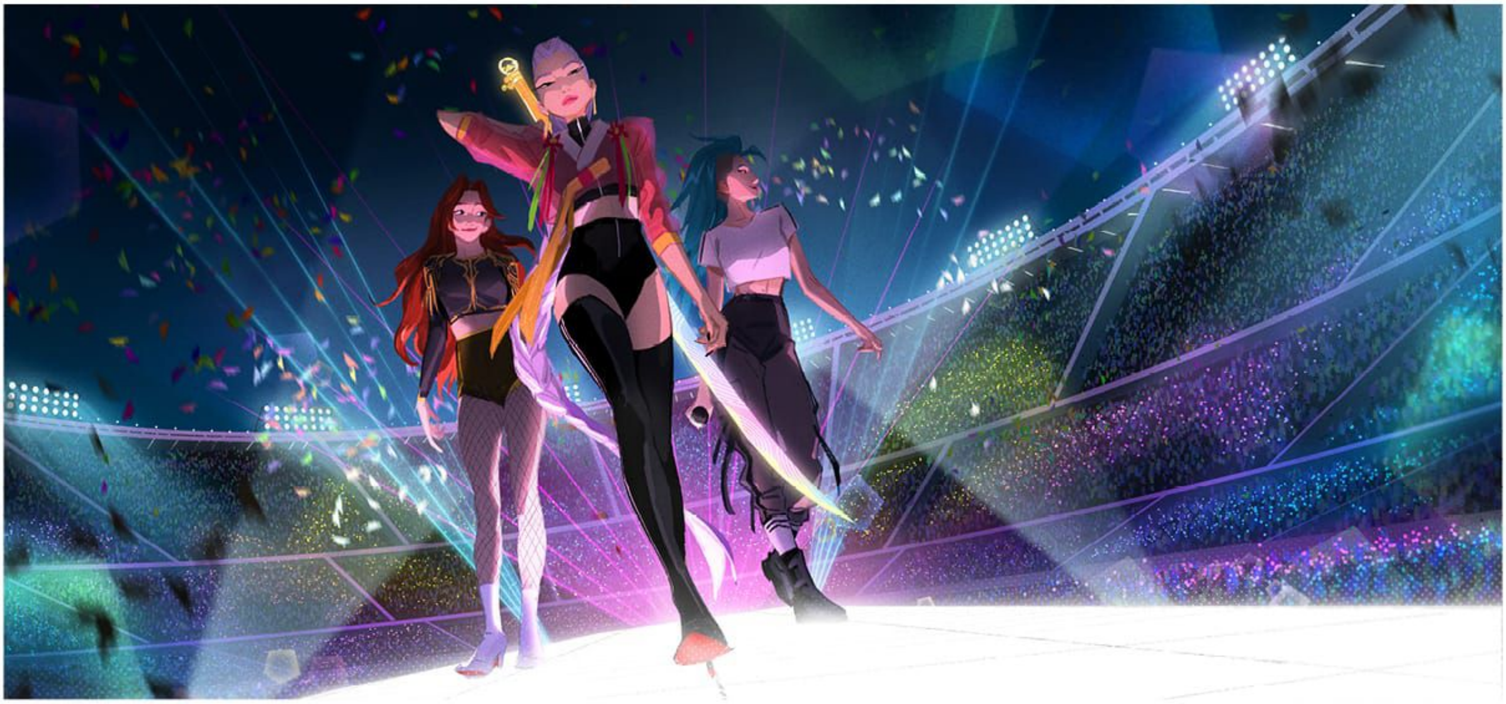
Simon Baek, Won Sul Hyun

HUNTR/X

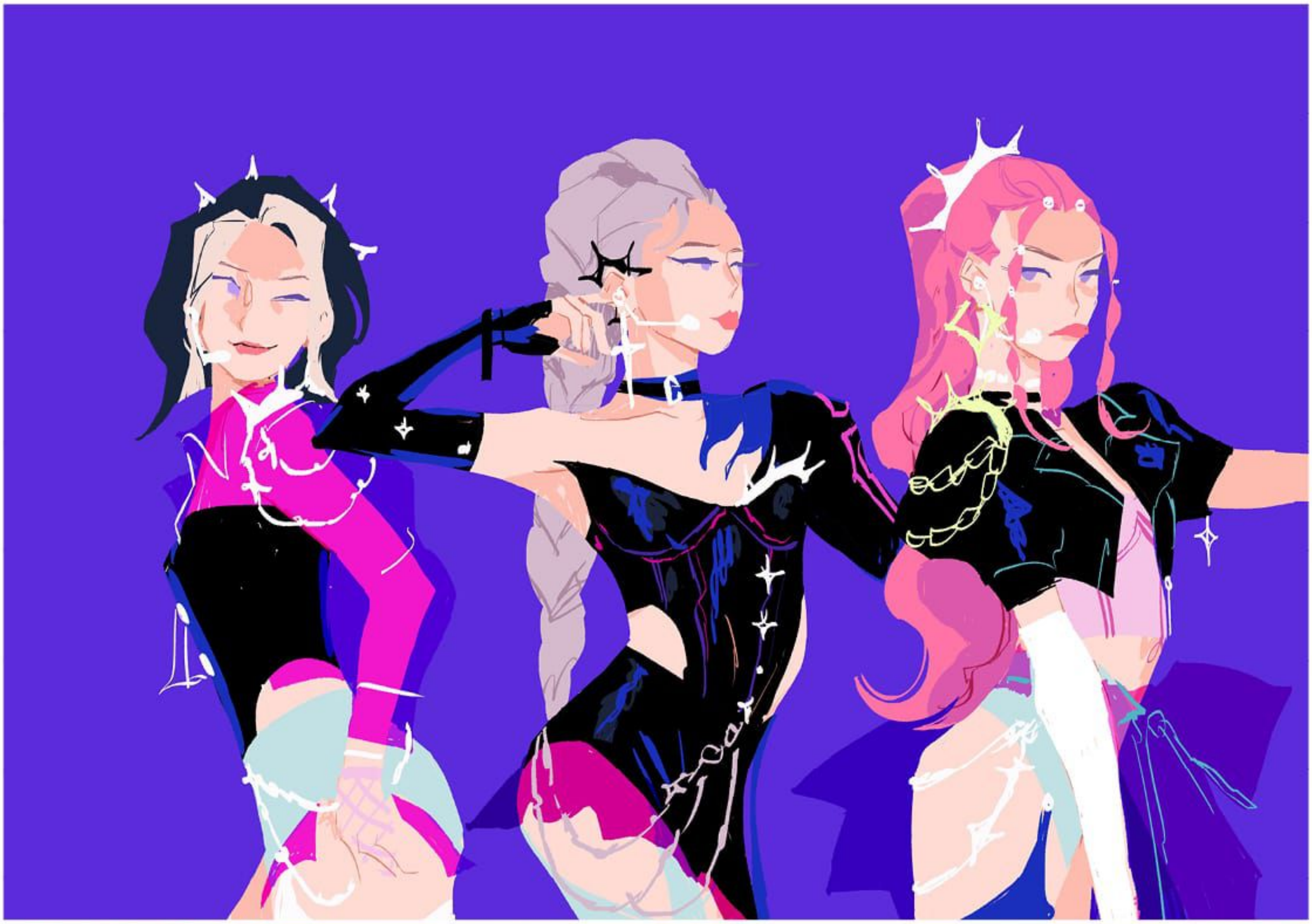
Under the direction of production designer Mingjue Helen Chen, the look of HUNTR/X "leans into the magical girl anime influence, which shaped a lot of the film's proportions and stylization," explains character art director Scott Watanabe. The art team worked hard to find the right balance of "anime versus realistic" approaches to lashes, makeup, hair, expressions and other vital elements in the HUNTR/X visual language. These details play into the lightness or drama of a scene, adding a unique level of characterization to the already intriguingly complex personalities and storylines of the female leads. Because writer/director Maggie Kang's storyboards depicted a lot of energy and comical expression as inspired by manhwa (Korean comics) and anime, the crew "even considered switching to 2D animation for some of the more comical expressions at one point to really hit the exaggerated emotes the girls did, and this exploration expanded all the way into the final design," adds character designer Ami Thompson.

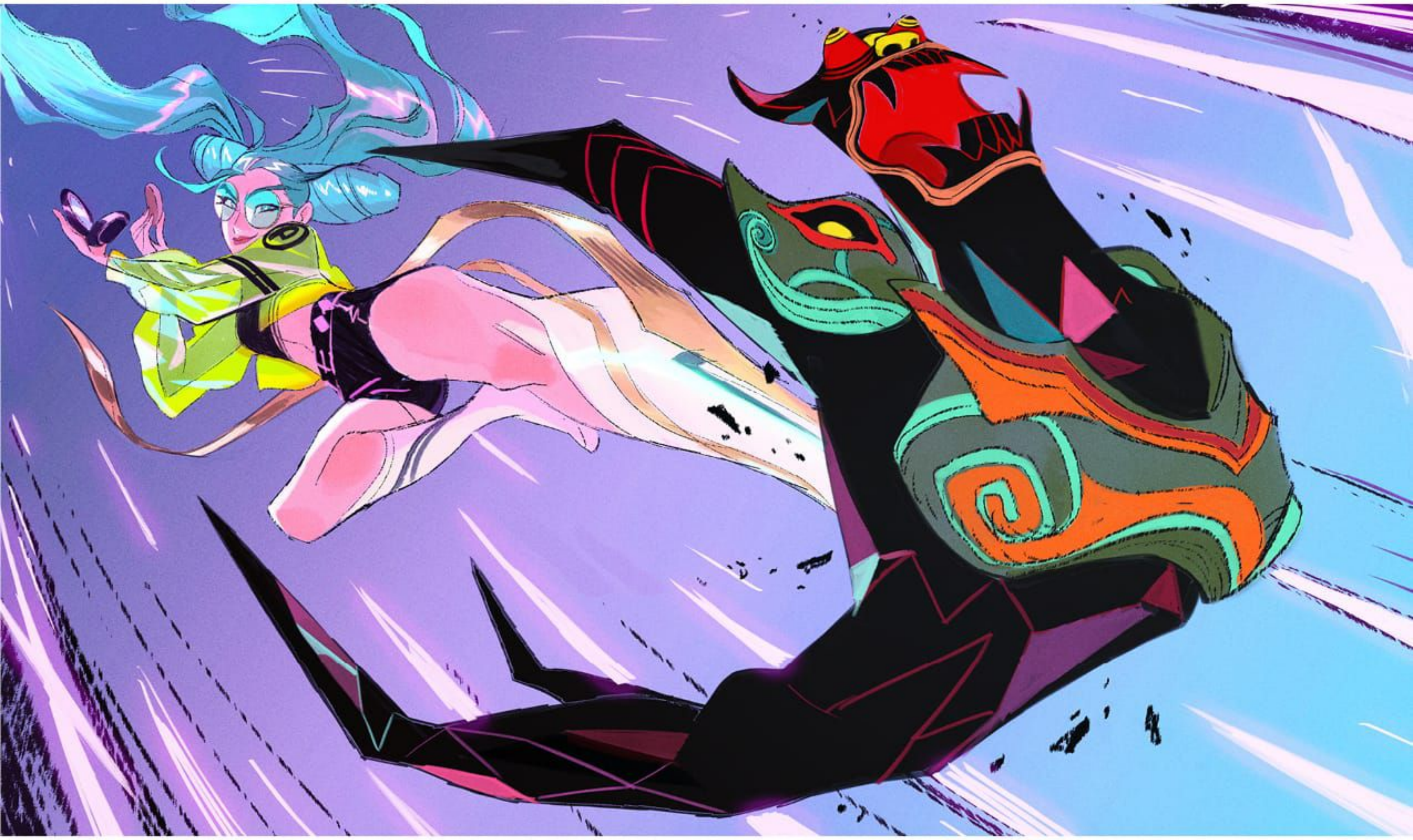






Ami Thompson, Mingjue Helen Chen, (logo) Celine Kim

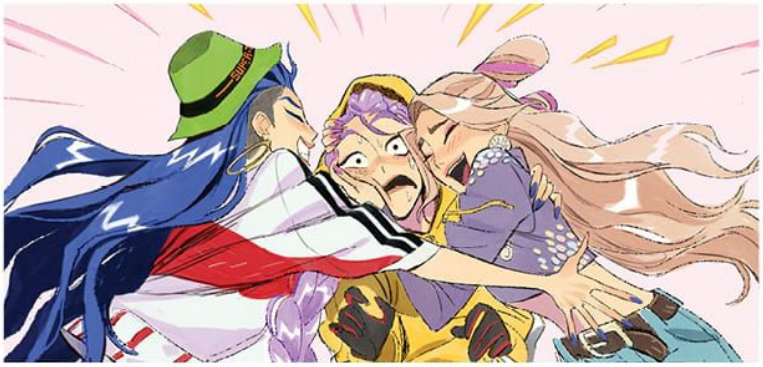


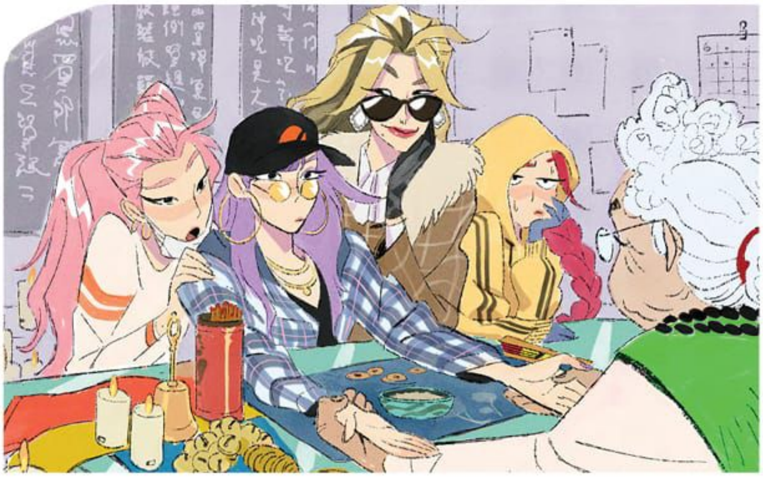


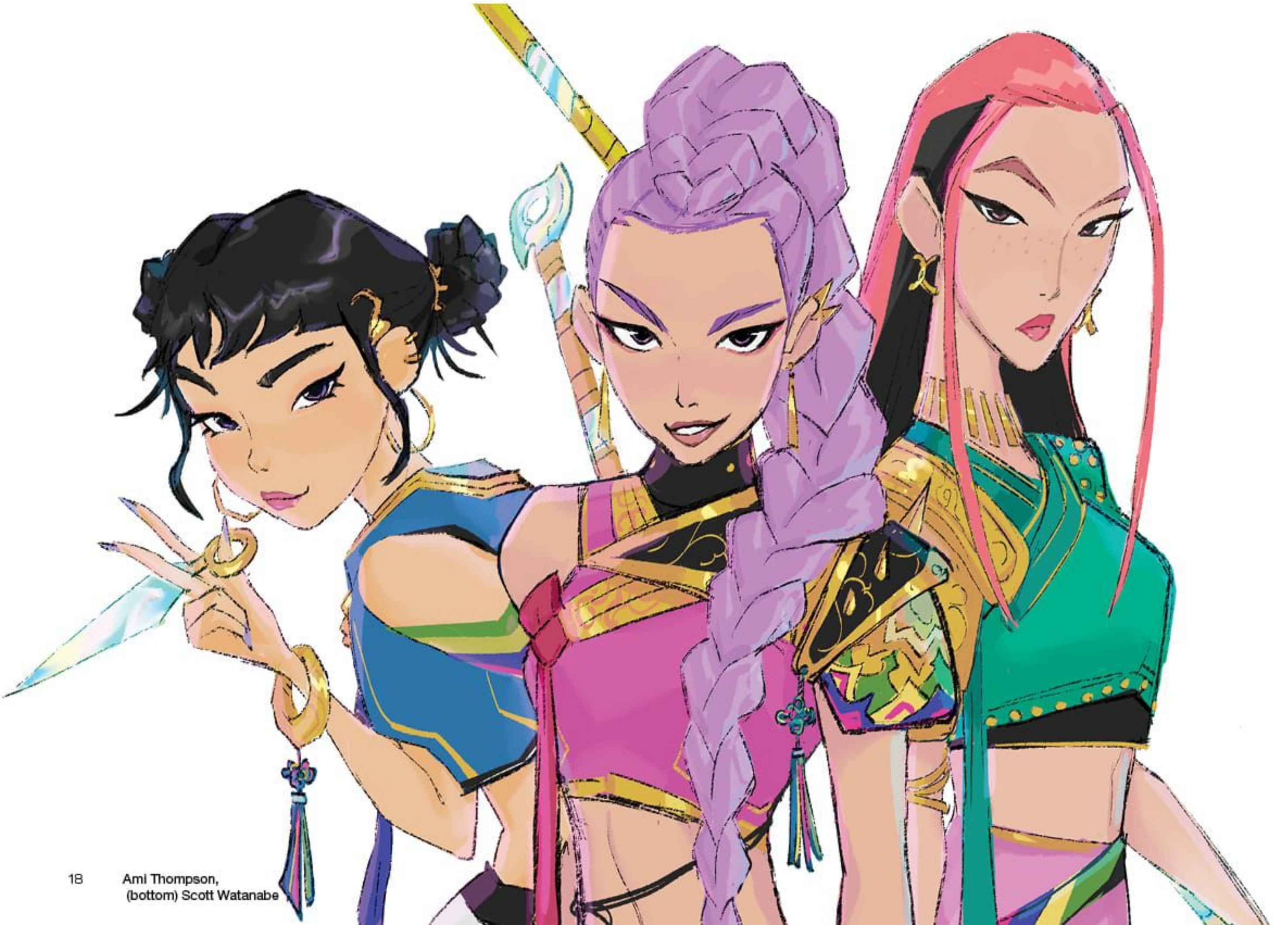
Marion Bordeyne, Ami Thompson

MANIFESTING THE TRIO

Bringing HUNTR/X to life, the animation team worked hard to move them as a cohesive unit but also allow the girls to be uniquely entertaining. "We're pretty proud of how far we were able to push all three girls' range in action and comedy without undermining them as glamorous pop stars with sincere, emotionally grounded presence. They all draw from the same extremely broad anime influences and had to be incredibly trained and proficient, both on stage and in combat. We're watching the best of the best having fun and in their prime playing with their proficiency," notes animation director Joshua Beveridge. In portraying them as individuals, "their height differences helped slightly but their character attitude, shape theories, fashion influences and imagined backgrounds helped the most," he adds.

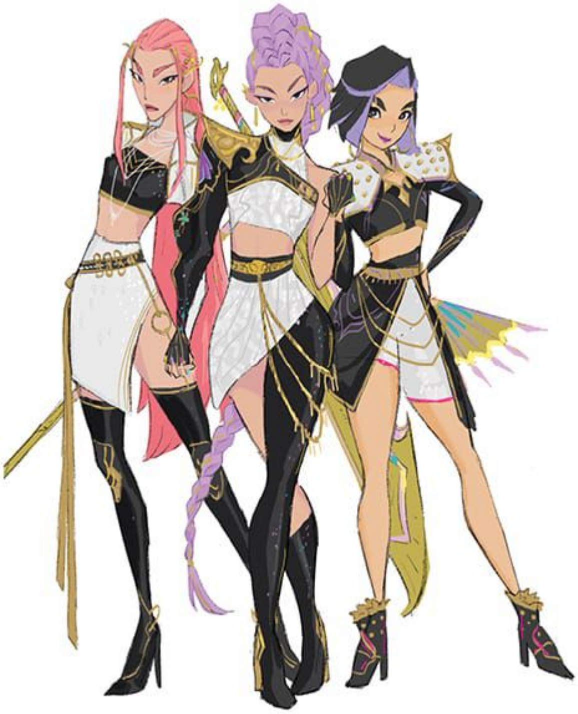


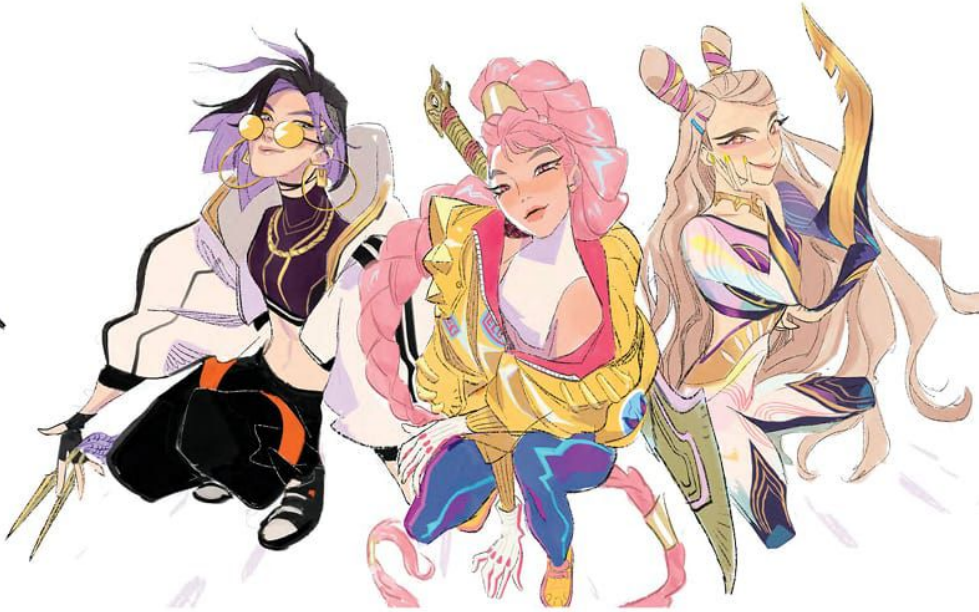


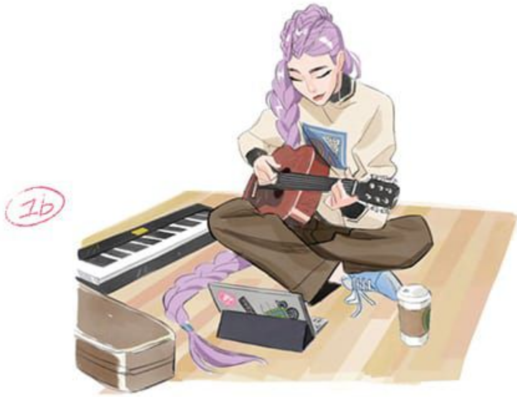


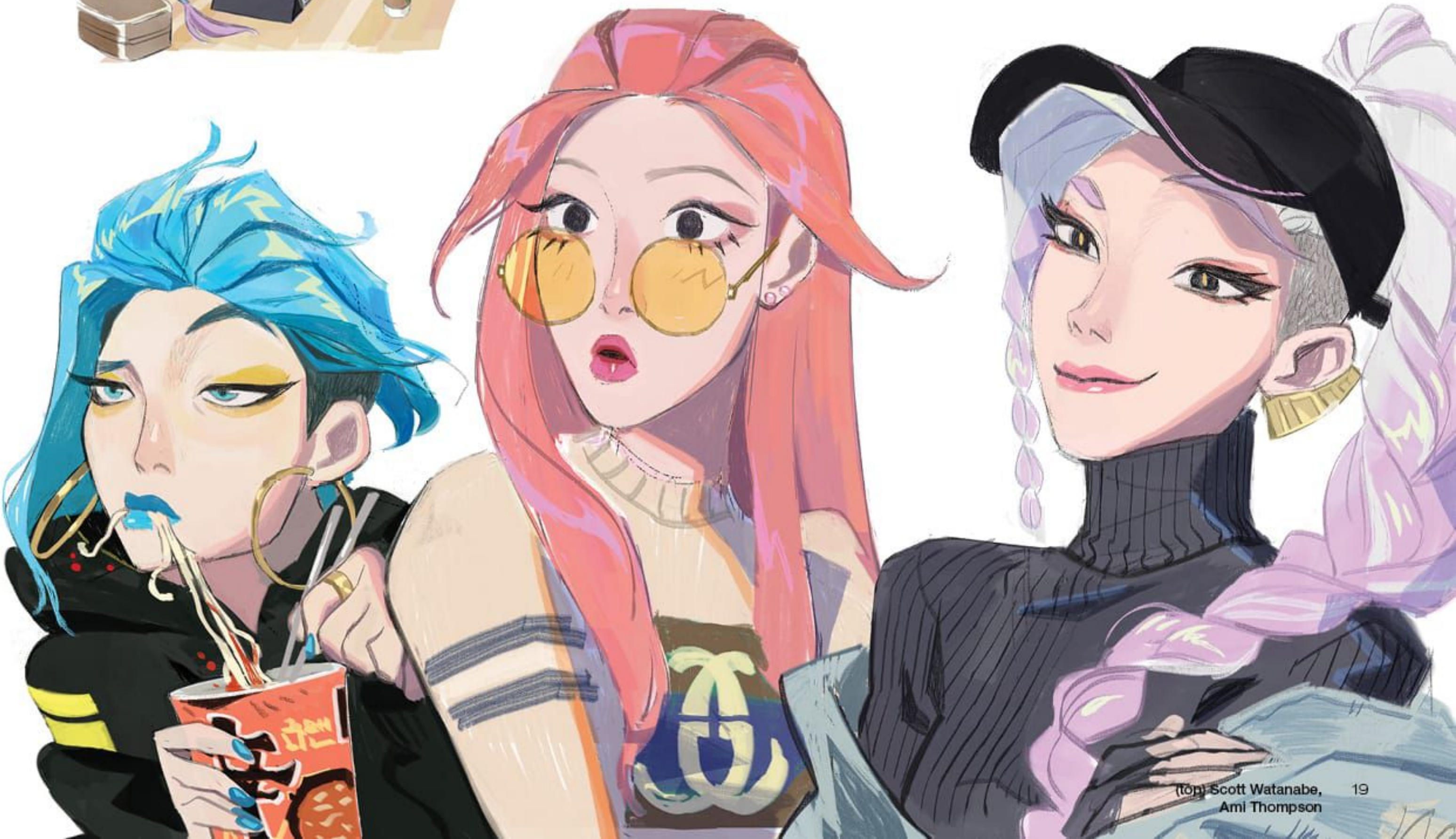
Ami Thompson,
(bottom) Scott Watanabe

HUNTR/X serves as a family of sorts, especially for Rumi, filling a gap that was ripped open when her warrior mother was killed, at a time when Rumi was just a baby. "The trio each come from broken families, lonely upbringings where they never felt like they truly belonged anywhere, and so they really need this group to be their safe place," notes writer/director Maggie Kang.









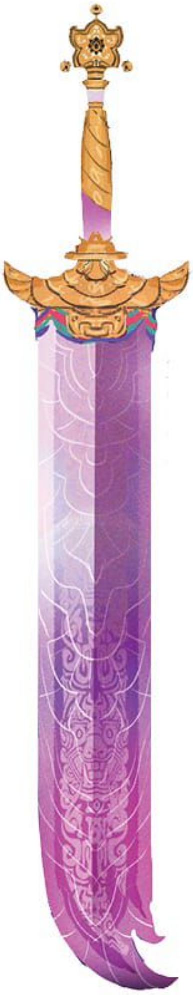
(top) Scott Watanabe,
Ami Thompson

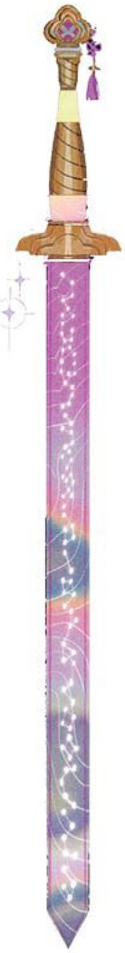
WEAPONS

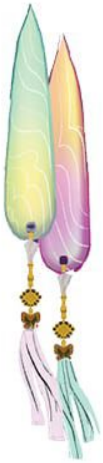
When battling demons, weaponry is a key part of the arsenal which means great attention was given to providing HUNTR/X with the right tools. Inspiration for weapon designs is grounded in the traditional tools of the *mudang* (Korean shaman) such as bells, swords and daggers…but with a bit of magical flourish. "I always pictured their weapons infused with musical energy: colorful, iridescent and flowing like liquid light – visualized music bars or notes oozing and trailing from their movements, like a natural fusion of performance and spiritual power," says character designer Ami Thompson. While the unique weapons were mainly conceived by character designer Euni Cho, they also feature delicate etchings crafted by production designer Mingjue Helen Chen, who channeled *dancheong* inspiration into her work.

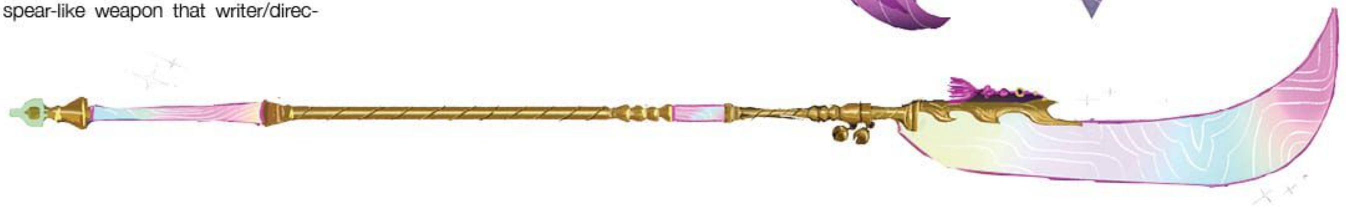
Rumi's battle weapon is a *Saingeom*, aka the "Four Tiger Sword," which art director Celine DaHyeu Kim felt strongly about assigning to the leader of HUNTR/X. "It's a very specific sword only made in Korea for ceremonial purposes. It was made in the year of the tiger, the month of the tiger, day of the tiger and the time of the tiger," she explains. Mira battles demons using a *Gok-do* aka "Curved Moon Sword," which is grounded in the Gaya Confederacy and delivers on the one-of-a-kind spear-like weapon that writer/director Maggie Kang had envisioned. "Its tall, sweeping form echoes her figure and towering presence on the battlefield, giving her a commanding, heroic silhouette," notes Cho. Zoey fights with *Shin-kal* aka "Spirit Blades," and "their rounder, bubblier shape reflected Zoey's own character, while also feeling uniquely Korean," Cho continues.

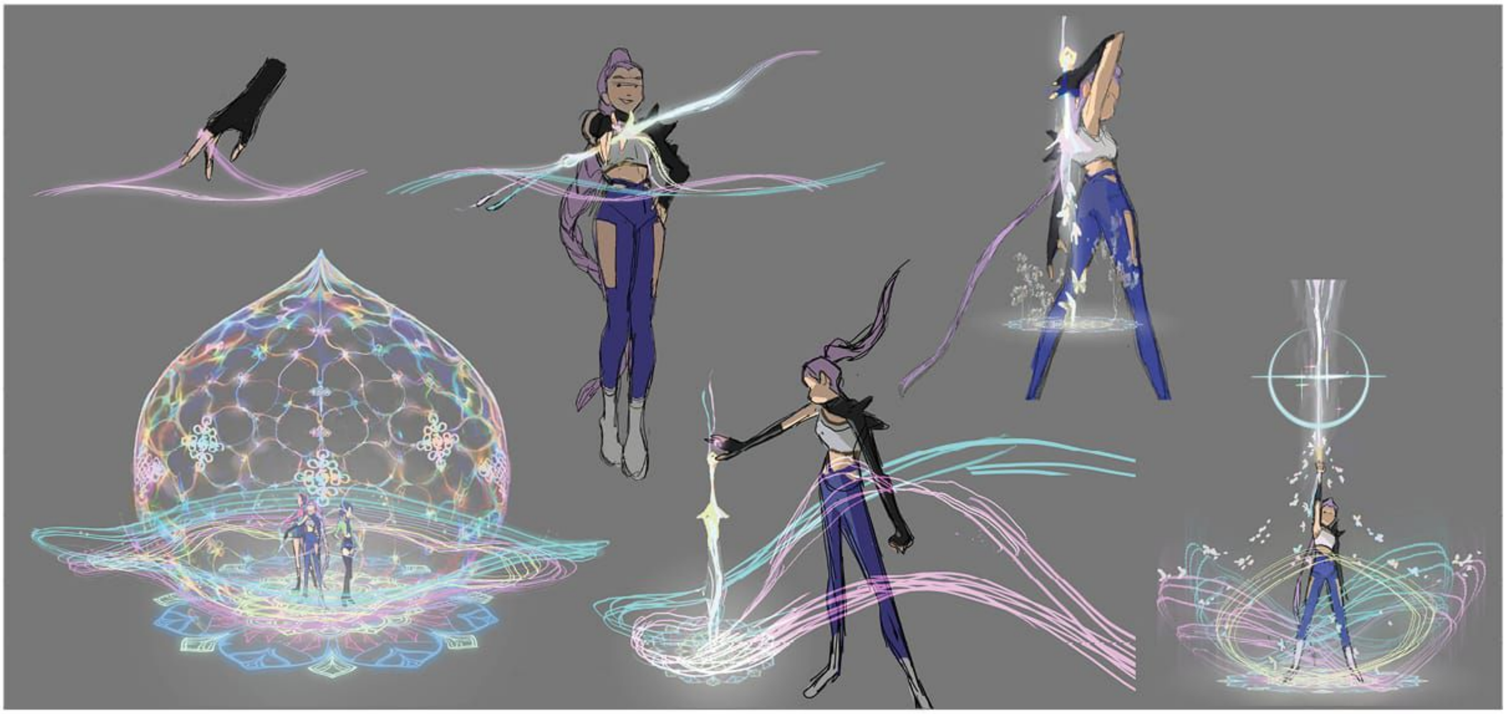
When in motion, the HUNTR/X weapons fulfill their tasks with strength as well as magical flourish. Two particular effects came into consideration: one portrayal is a string of dancheong flowers that follows the swing of Rumi's sword. "It felt like such a beautiful way to connect her power with Korean culture, and at the same time, it also carried that 'magical girl' quality – dramatic, sparkling and iconic in a way that feels larger than life," explains Cho. The other concept that ended up in the film involves Honmoon threads fused with sound waves. "We asked Euni to take inspiration from cymatics, which are incredible sound visualizations. These inspired the Honmoon design and the girls' weapon effects, both of which are meant to feel like an extension of the Hunter's voices and their sonic superpowers," explains writer/director Chris Appelhans.

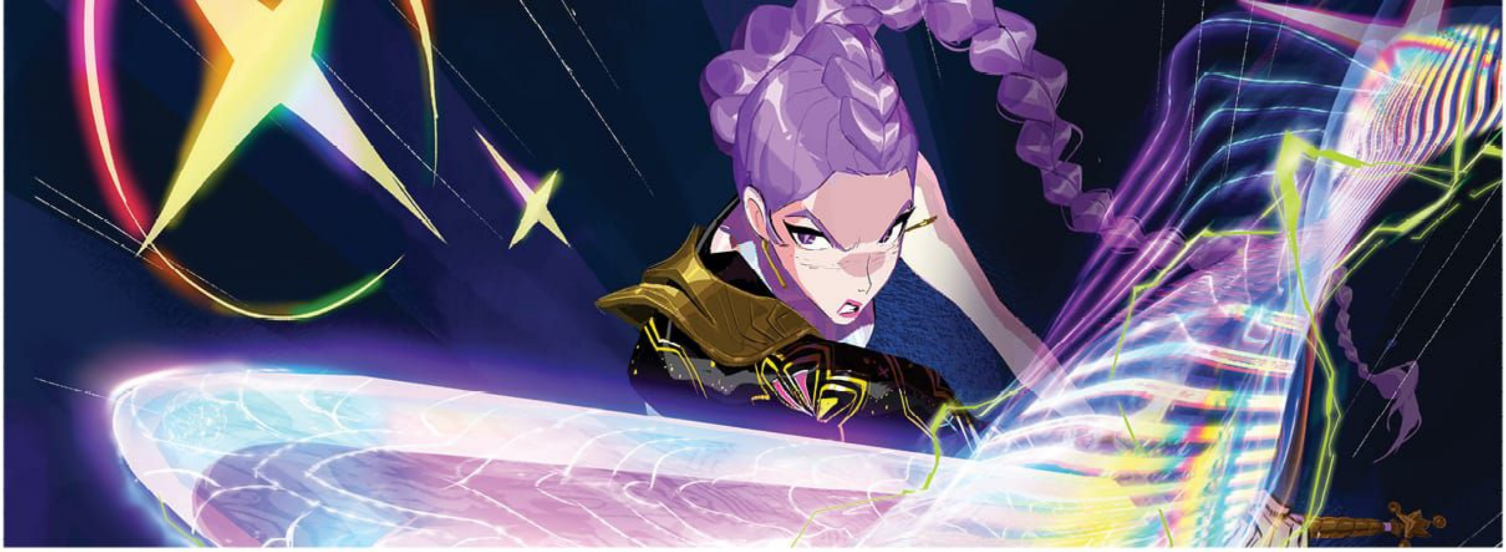






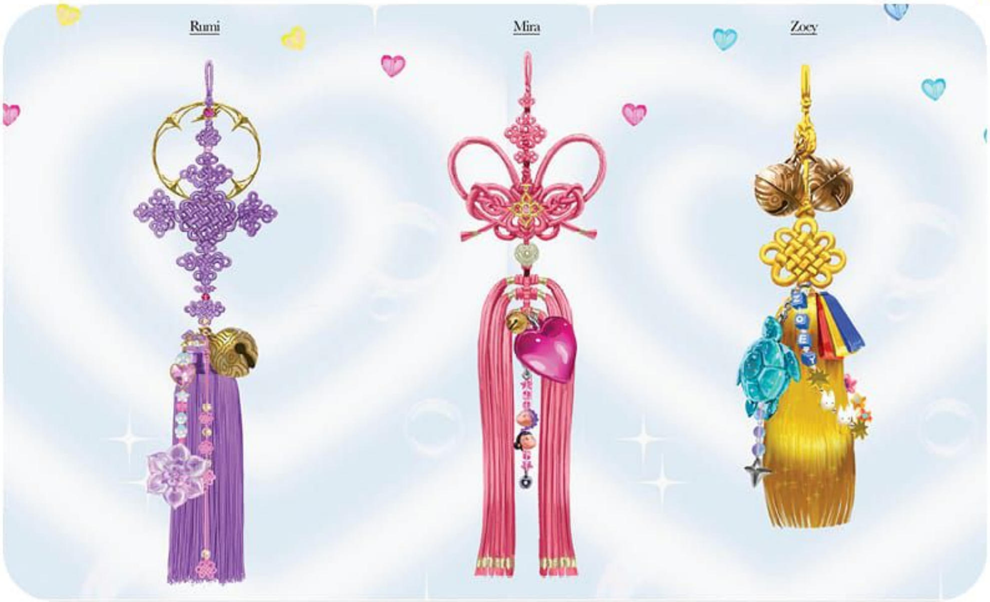




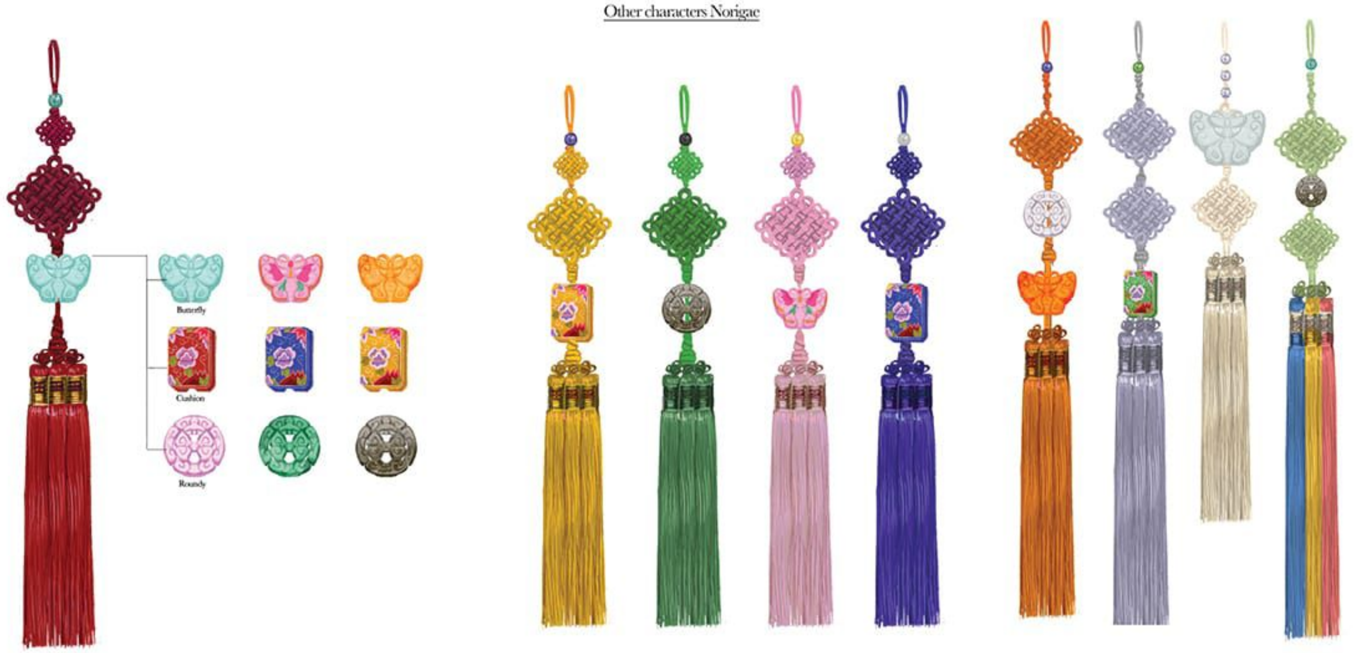


NORIGAE

The girls each sport *norigae*, meaningful charms that are displayed in belts, on earrings or necklaces, inspired by decoration on *hanbok* (traditional Korean garment). Although early development concepts gave the norigae some functionality, such as summoning weapons for the girls, their ultimate purpose is fashionable, reflecting a blend of traditional and modern sensibilities. Rumi's design incorporates a light-and-dark contrasting main body with mini magical-girl style charms and a crystal flower. Mira's norigae "reflected her big, bold personality, with bows that echo her signature hairstyle, a large heart charm symbolizing the warmth hidden beneath her seemingly cold expression and a fun twist of miniature Rumi and Zoey head charms – showing how she sees them as family and always wants to keep them close," explains character designer Euni Cho. Zoey's norigae was "inspired by children's norigae from the Joseon period – shorter, bubblier and more colorful, just like her," adds Cho. The charms include "two big bells that echo her hair buns, a turtle, bunnies, toy bead blocks spelling out her name and other playful details in reflection of her childlike, creative side as both a hunter and a musician," she continues.



Other characters Norigae



Basic Template

Variations 1

Variations 2

(left bottom) Simon Baek, (all others) Euni Cho

CHAPTER 4.1

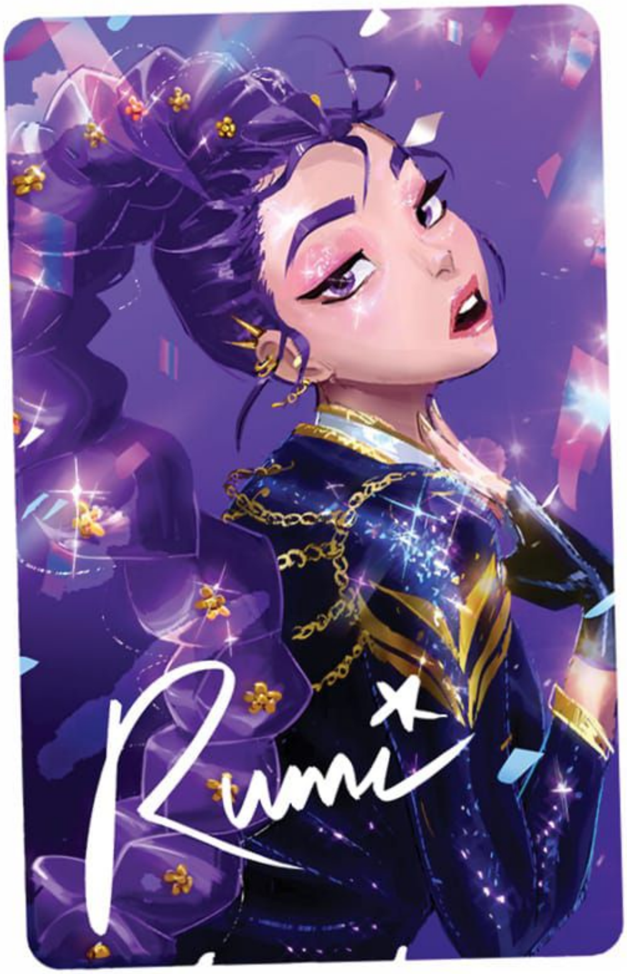
RUMI

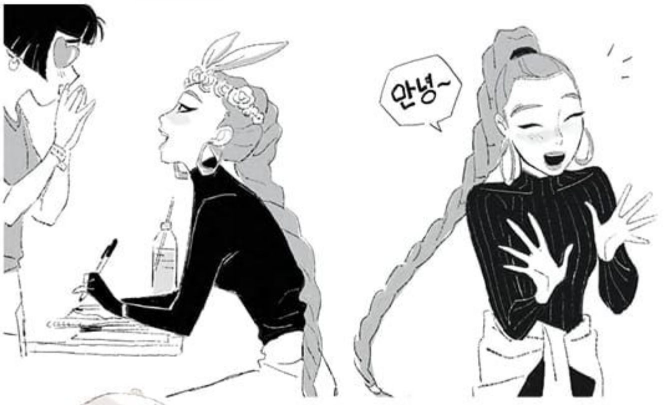
Although HUNTR/X is most powerful as a trio, each girl possesses a strong personality and presence on her own.

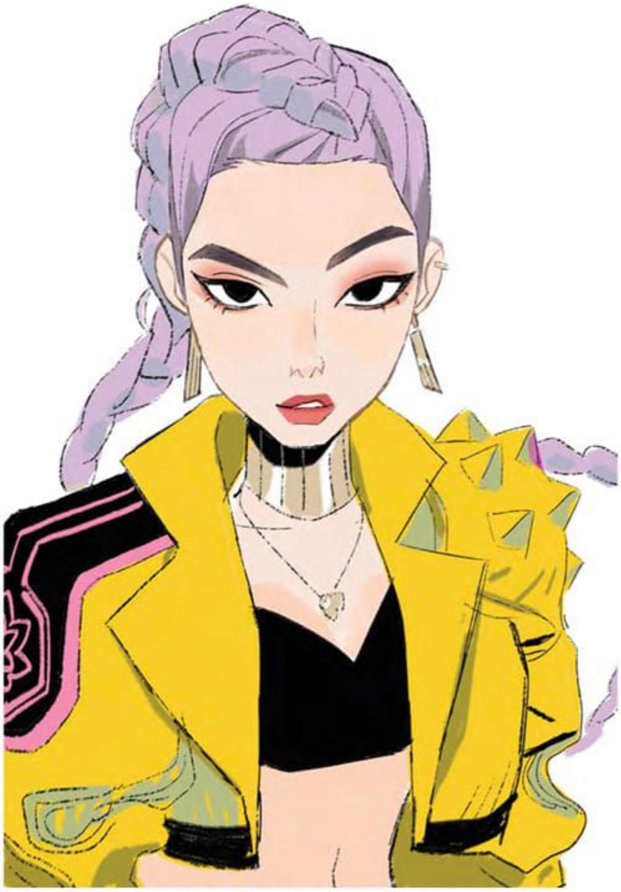
The heroine and radiant leader of HUNTR/X, Rumi is witty and fearless against both demons and paparazzi. She exudes a charismatic blend of confidence, positivity and hardworking ambition. To convey her leadership, character art director Scott Watanabe used "strong, more square and rectangular forms to convey her reliability and steadfastness. You can see those shapes echoed throughout her silhouette, from the set of her eyes to the cut of her jackets, which broaden her shoulders and give her a commanding, super-heroine presence."

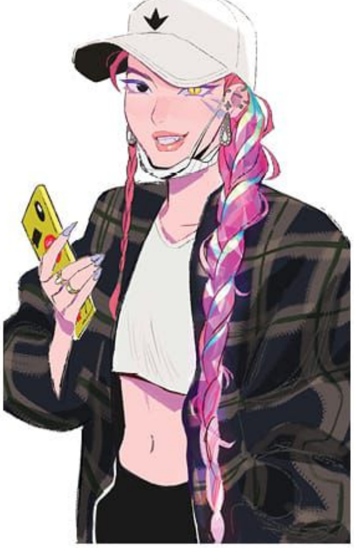
Despite her outwardly glowing disposition, Rumi keeps everyone at a distance out of fear they'll discover her deepest secret – that she is half-demon herself! "She's keeping it a secret because hunters are trained to destroy all demons. She's afraid that if her friends learn about her demon-ness, they will destroy her and she would no longer be part of this HUNTR/X family," explains writer/director Maggie Kang. To physicalize her tendency to be self-conscious and secretive, Rumi's costume designs generally have "several layers, like hoodies, gloves or anything to cover her skin. Emotionally, she's always felt like a character wearing armor, both literally and figuratively," notes character designer Ami Thompson. Writer/director Chris Appelhans shares that Rumi embodies a very human truth: "You're going to have parts of yourself that maybe you wish you didn't have, or thoughts that you wish you didn't think, and those things can consume you, and they can turn you into a worse version of yourself…or they can actually make you stronger."

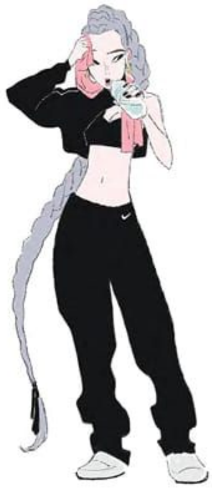
The animation team leaned into the fact that Rumi is the most athletic member with the broadest shoulders of the group, exaggerating her commanding presence through onstage postures and facial expressions. Although Rumi deftly wields her sword when battling demons, even more powerful is her voice, especially when she uses it in speaking her truth. Arden Cho, who voices Rumi, adds, "Rumi is so layered, and I love that she and the girls grow so much closer through this whole experience of identity battle and self-discovery… where something painful becomes something so empowering." Rumi's singing voice is delivered with great power by EJAE, who also contributed to the writing of most of the songs performed by Rumi and HUNTR/X.



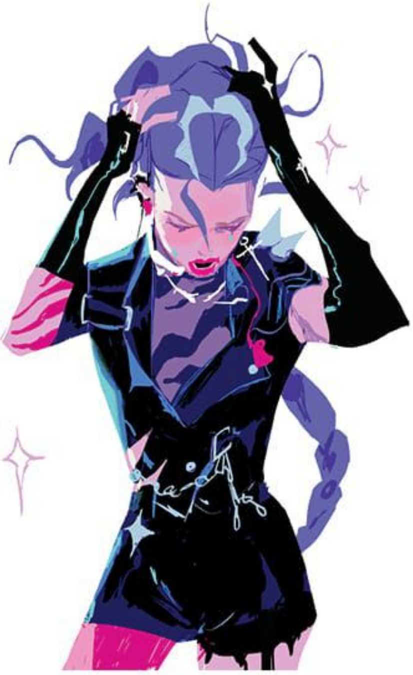


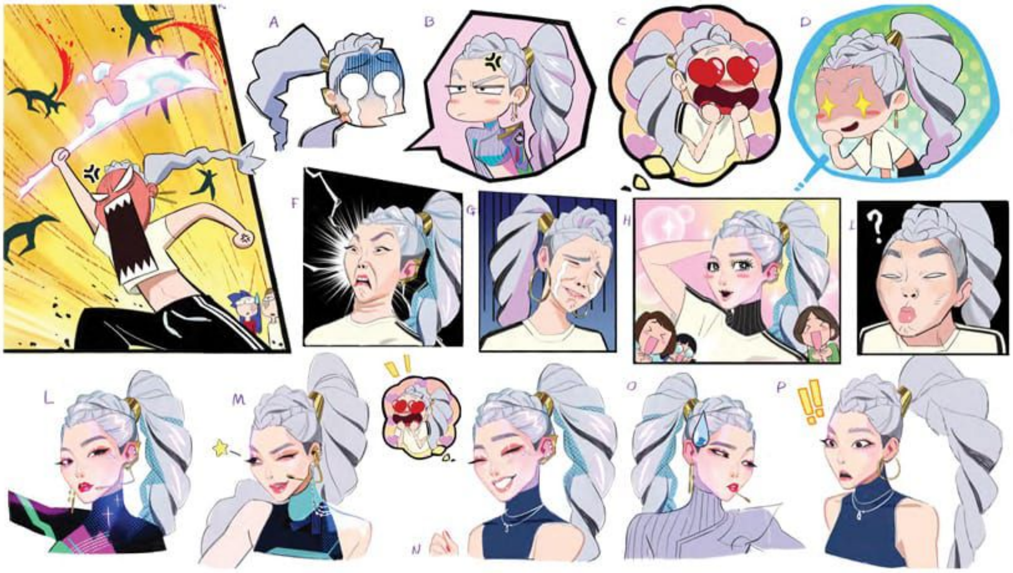






(top) Euni Cho, Ami Thompson

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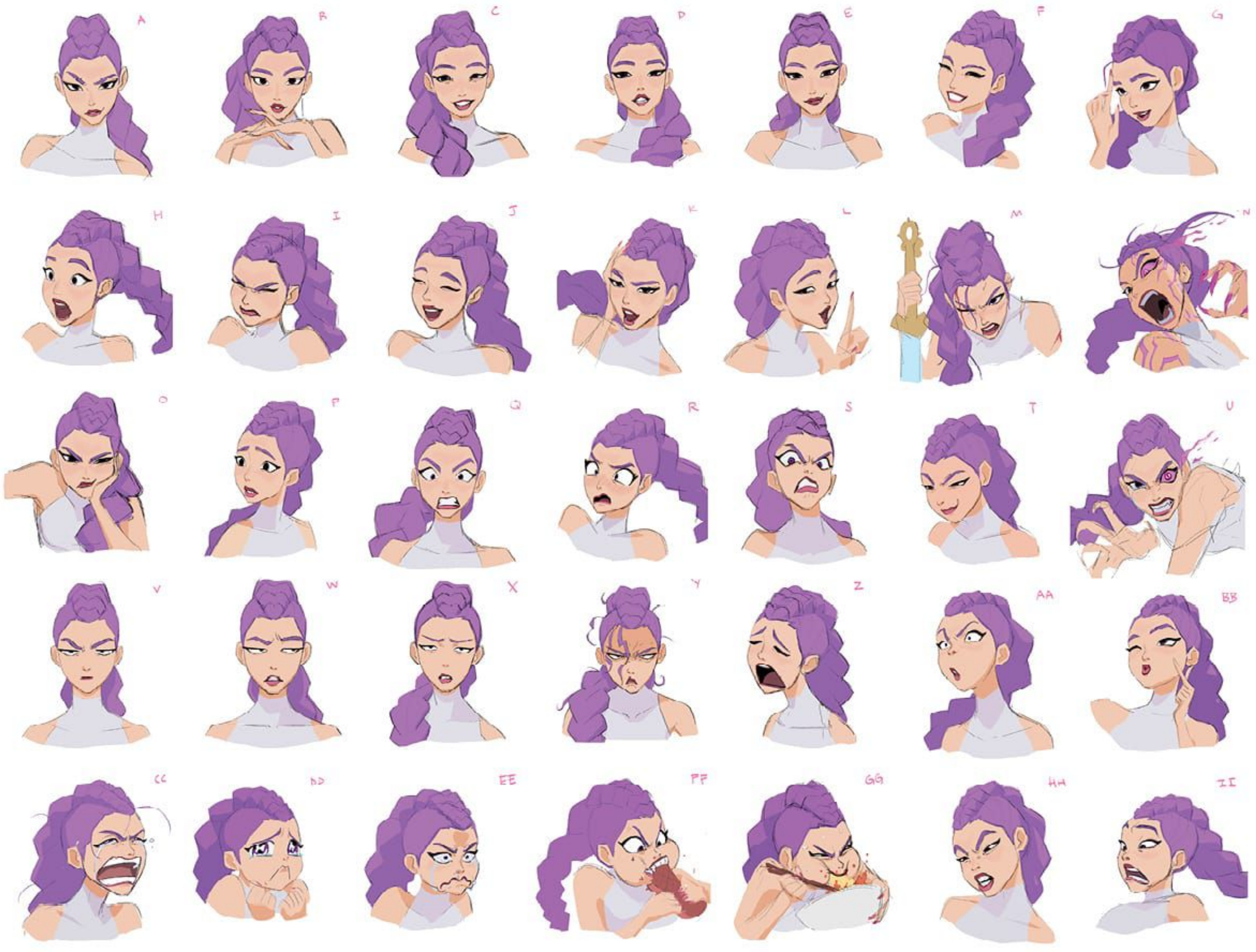
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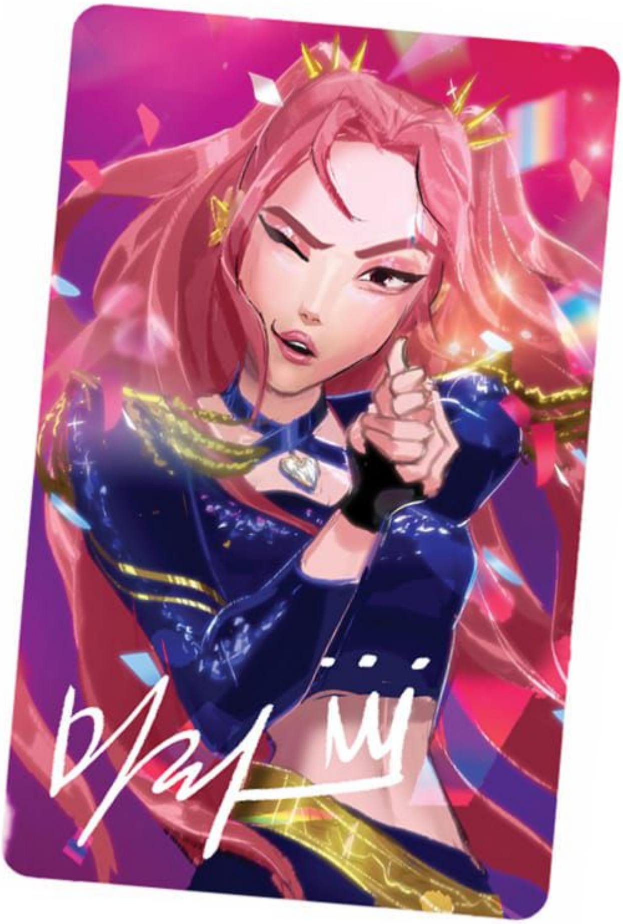
(top left) Marion Bordeyne, (top right) Ami Thompson, Scott Watanabe

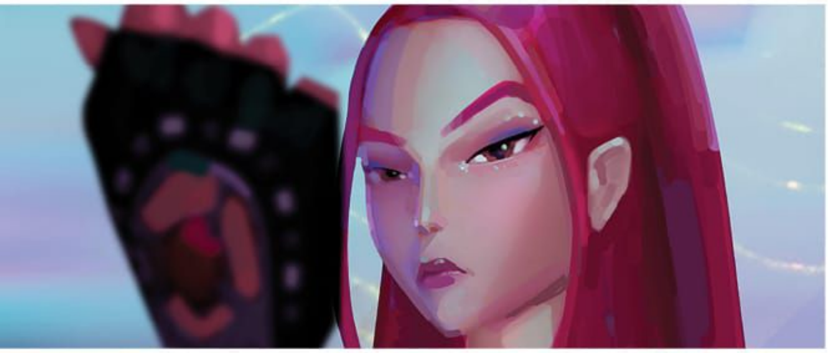
CHAPTER 4.2

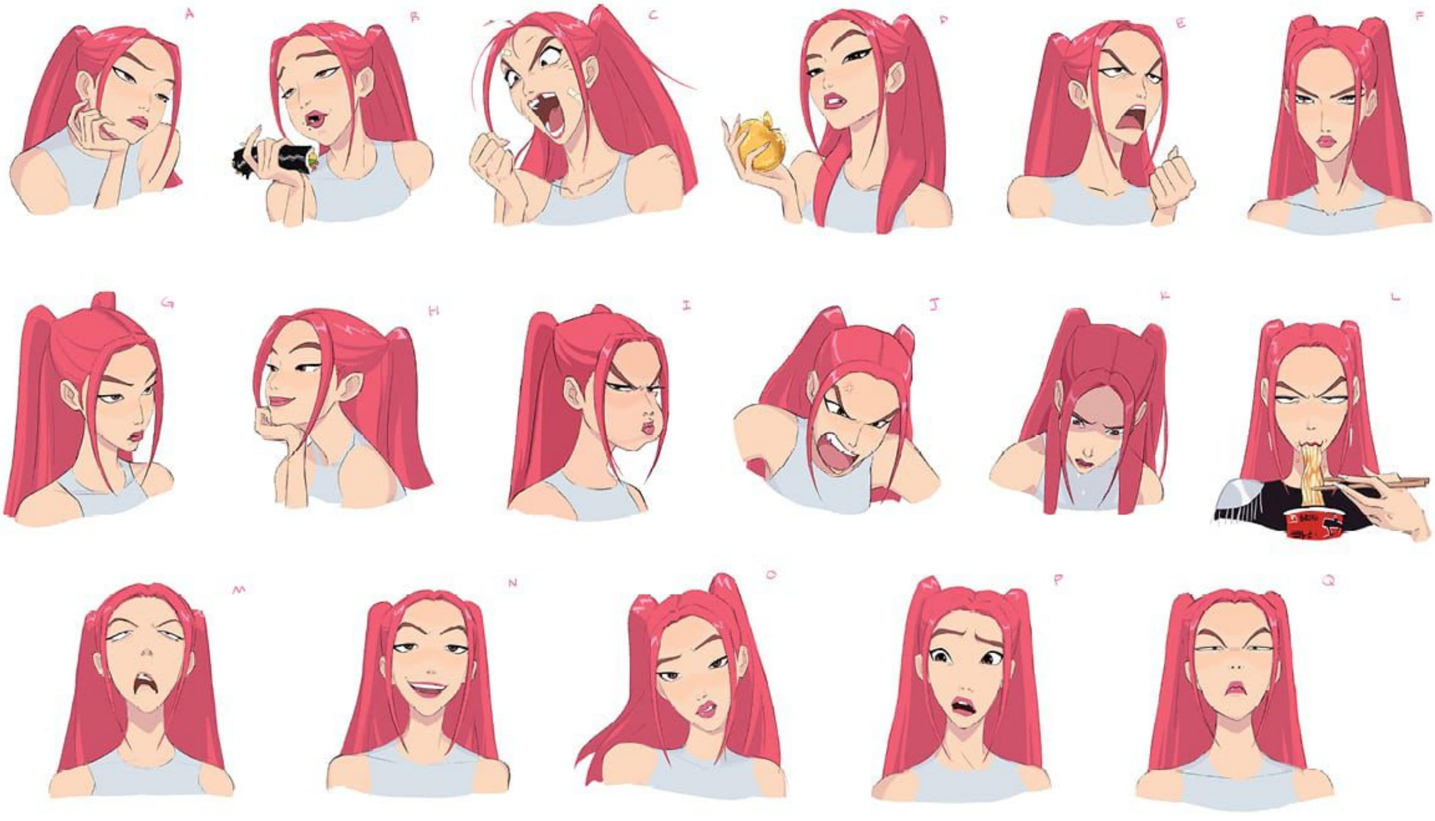
MIRA

Mira is a rebellious spirit, a force to be reckoned with. She pushes boundaries but is ferociously protective of her bandmates. Mira has a chip on her shoulder and has to learn that she has nothing to prove and every right to own her destiny. While she doesn't give compliments or praise, Mira is surprisingly sensitive, mature, perceptive and in tune with how the other girls are feeling…which serves her both as a collaborative performer and demon hunter.

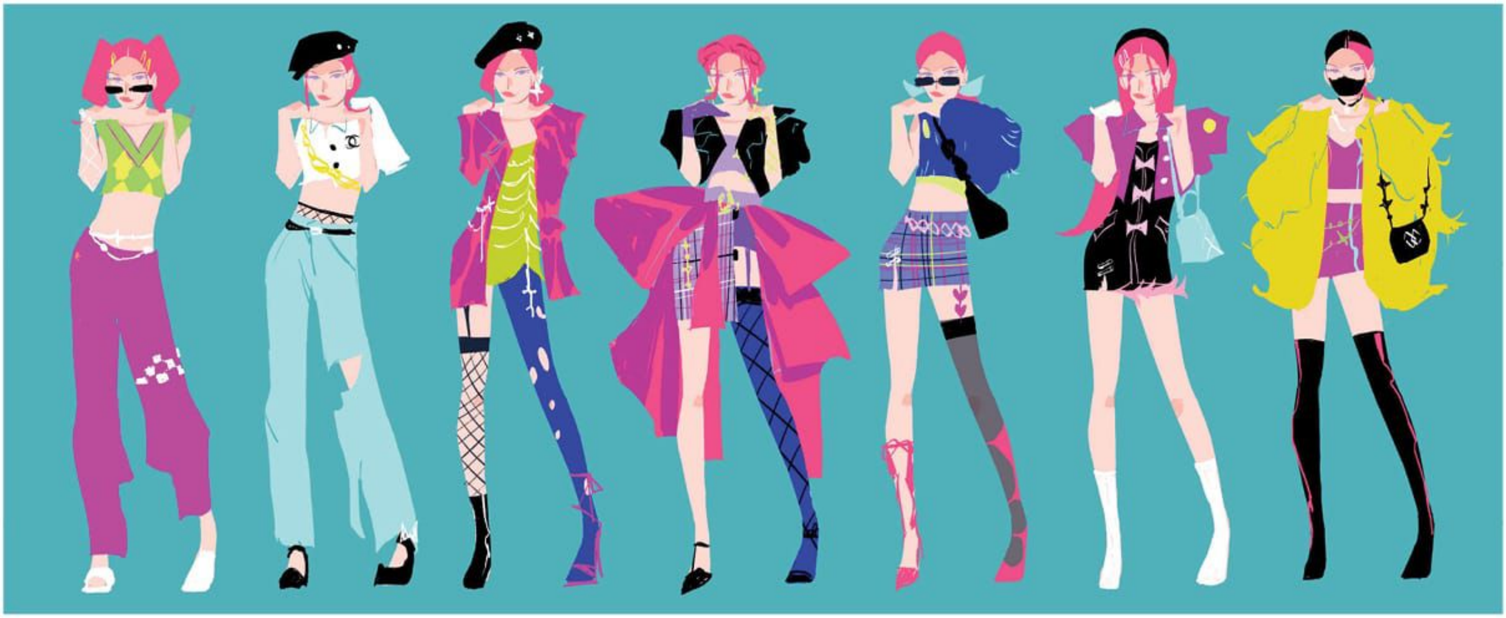
To personify Mira's sharp personality, "her design leans into angles, triangles and points – seen in her eyes, her elongated face, and her tall, slender frame. At the same time, I wanted to soften that sharpness by giving her a sense of fluidity in her height – so her edges feel not just pointed, but lithe, graceful and cutting in their own way," explains character art director Scott Watanabe. The animation team was mindful that Mira be portrayed as "the most balletic and flowy with her long hair, made even more distinct by subtly carving out tiny triangles in all of her postures and expressions," notes animation director Joshua Beveridge. "We really leaned into her lankiness for fun, playful transitions between voguing statuesque model postures on stage and in front of cameras to a fully slouching, deep 'man spreader' when off duty," adds Beveridge. "Mira is a skeptic, but I think of her as a burning fire…she's really passionate and doesn't let it show sometimes," notes May Hong, who voices Mira. The incredible singing voice of Mira is provided by AUDREY NUNA.

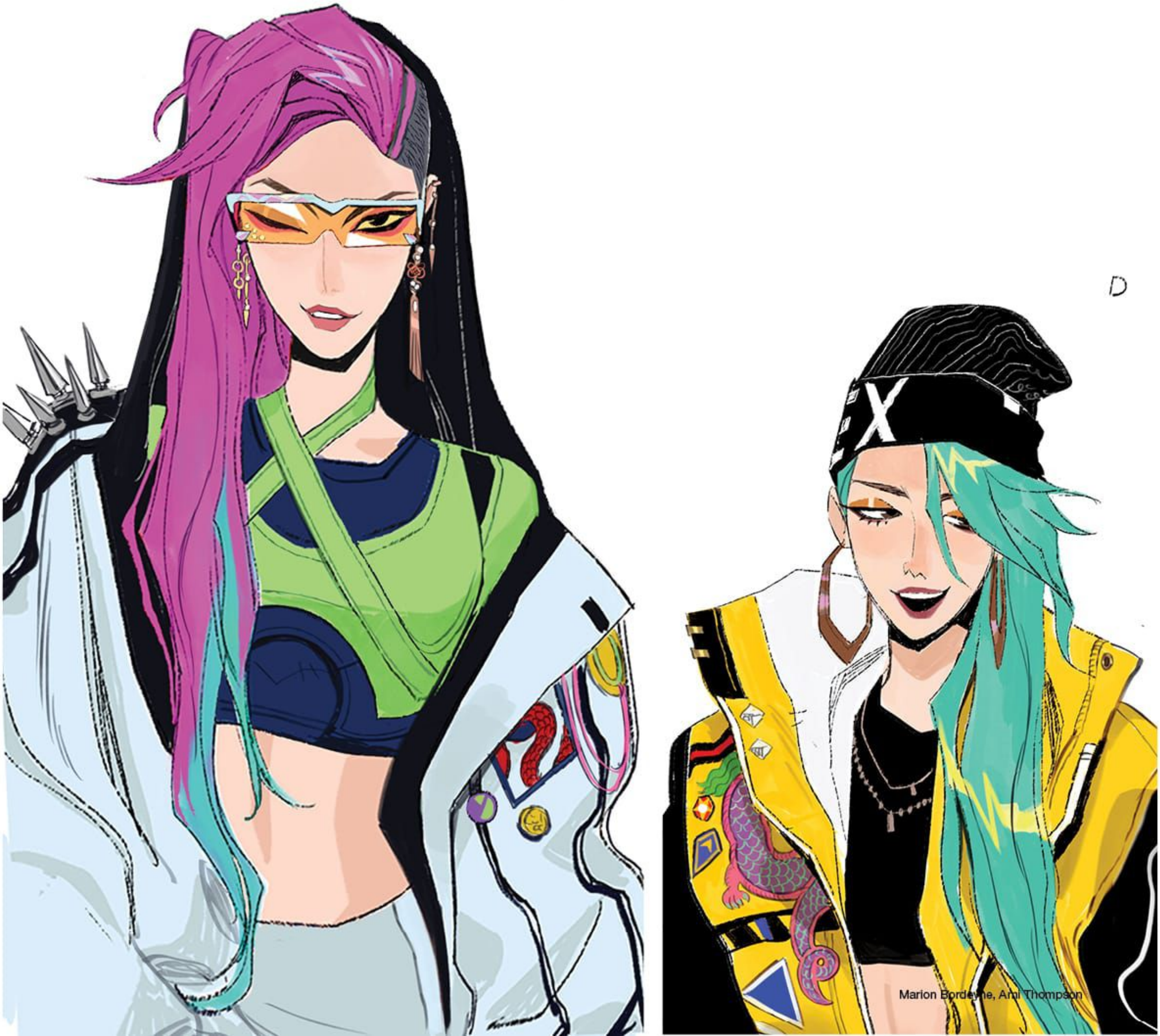






Euni Cho, Scott Watanabe





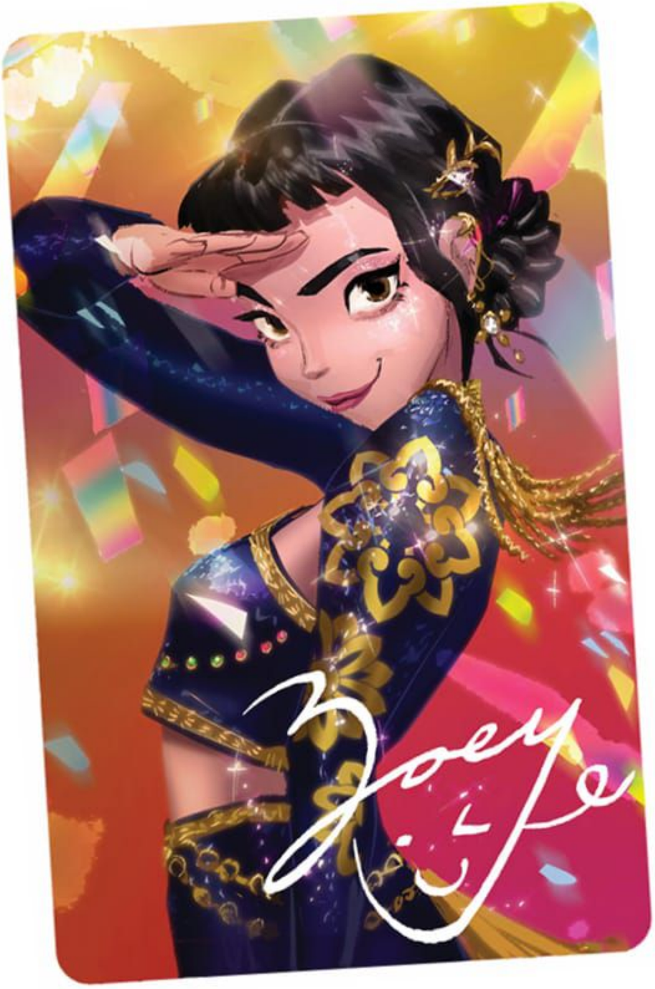
Marion Bordeyne, Ami Thompson

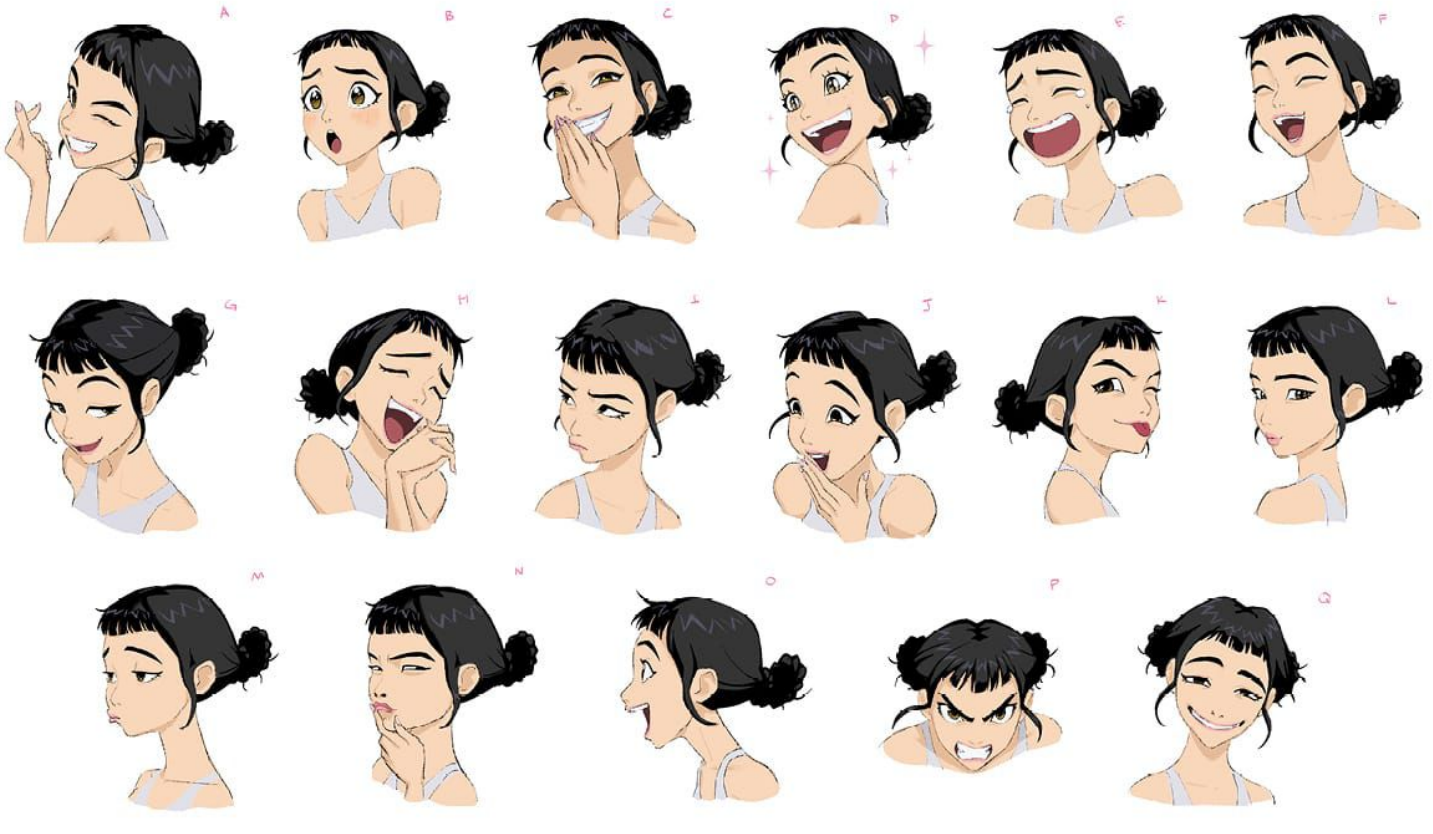
CHAPTER 4.3

ZOEY

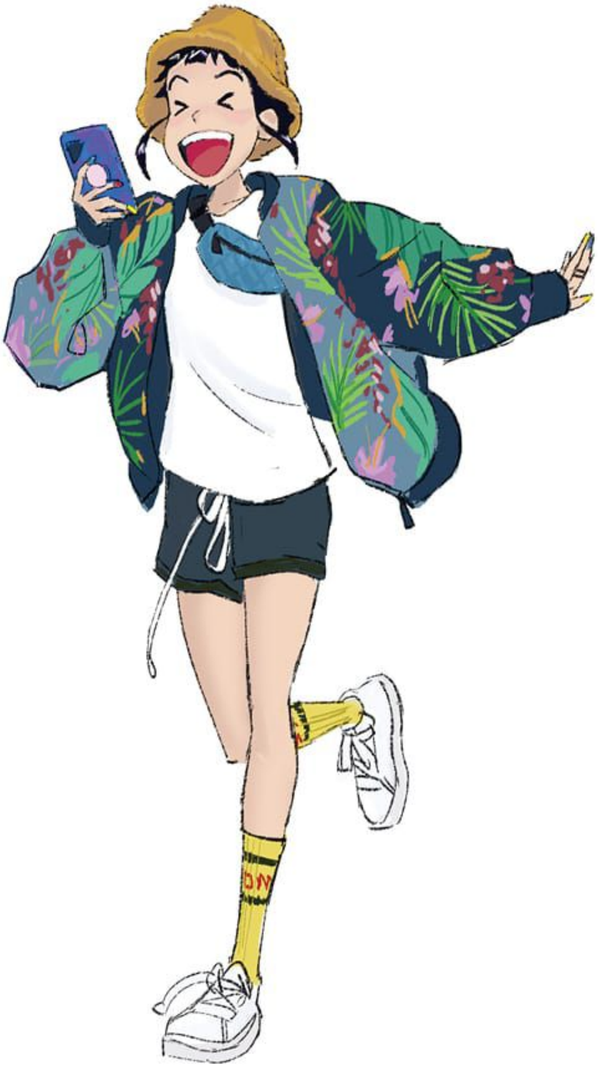
The baby of the group, Zoey has taken the *maknae* (younger sister) role to heart. She brings light to the girls' performances and their demon slaying alike. A Korean-American who grew up in Burbank, Zoey quietly fears she's not "Korean enough" to belong in this legendary team so she compensates as eager to please. But there's depth beyond her lightness – mess with her sisters, and she won't hesitate to channel her strength into battle, and a sense of that edge is conveyed through her powerful rap. Zoey acts like the mediator between her big sisters with big personalities, trying to settle their disputes, "wanting everything to be great and nice and bubbly," explains writer/director Maggie Kang. "Zoey is the only Korean-American in the group, and she's trying to figure out what that means and where she belongs. Feeling a little bit on the outside of the world, she's always providing ideas to make her seem like she is irreplaceable, which she is…she just doesn't necessarily know it herself," adds Ji-young Yoo, who voices Zoey. REI AMI provides the energetic singing voice for Zoey.

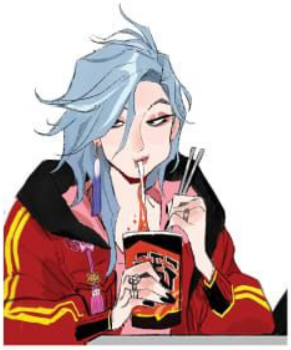
"Zoey is the idea girl, with countless journals to prove it. She never really felt like she belonged until she met Rumi and Mira," says Ryan Savas, head of story. She is "a ball of fun, high energy, so her design is built largely around circles – a round face, round hair buns, round eyes. She has a spring-loaded personality, with a lot of power centered in her legs, giving her this sense of playful explosiveness, always ready to leap into action," notes character art director Scott Watanabe. This energy carried into her animation and broad performance range. Zoey carries herself as "the bubbly, high energy, mile-a-minute, people-pleasing little sister of the group when offstage, but then so dangerous both in combat and on stage that she might even get slightly unhinged doing it," says animation director Joshua Beveridge.

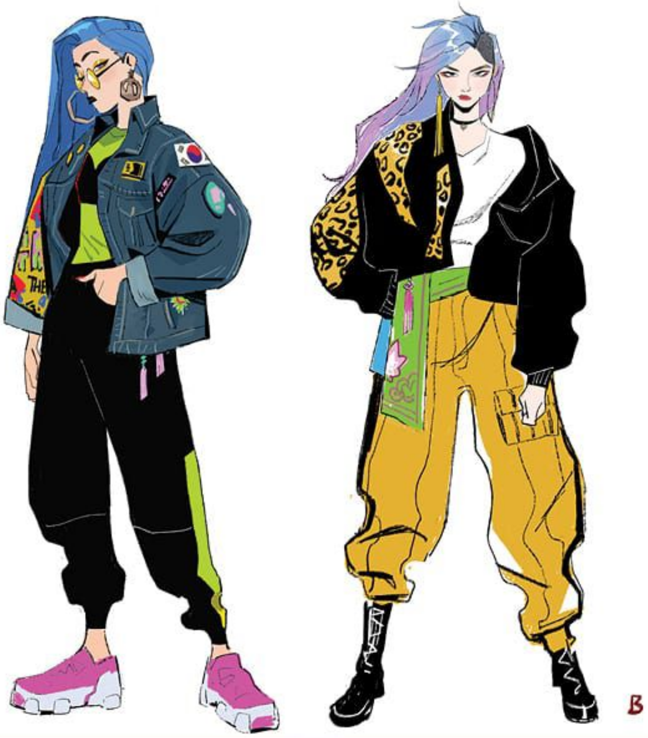


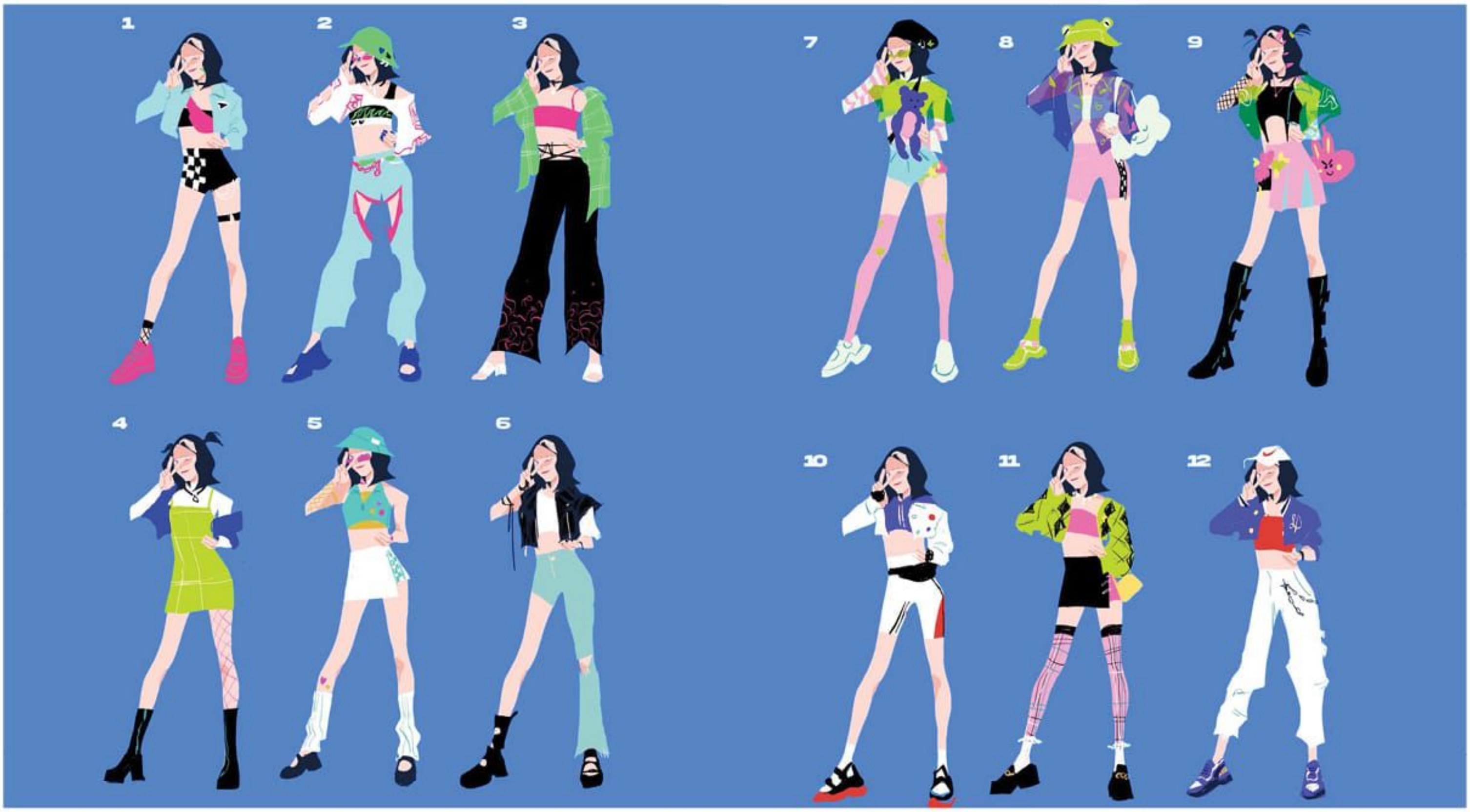


Euni Cho, Scott Watanabe





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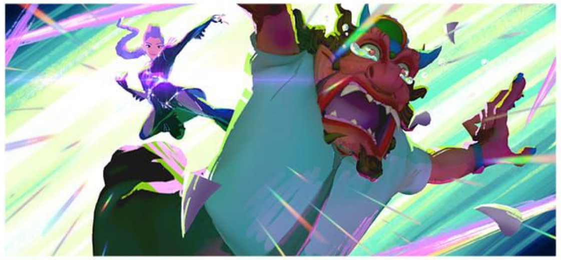
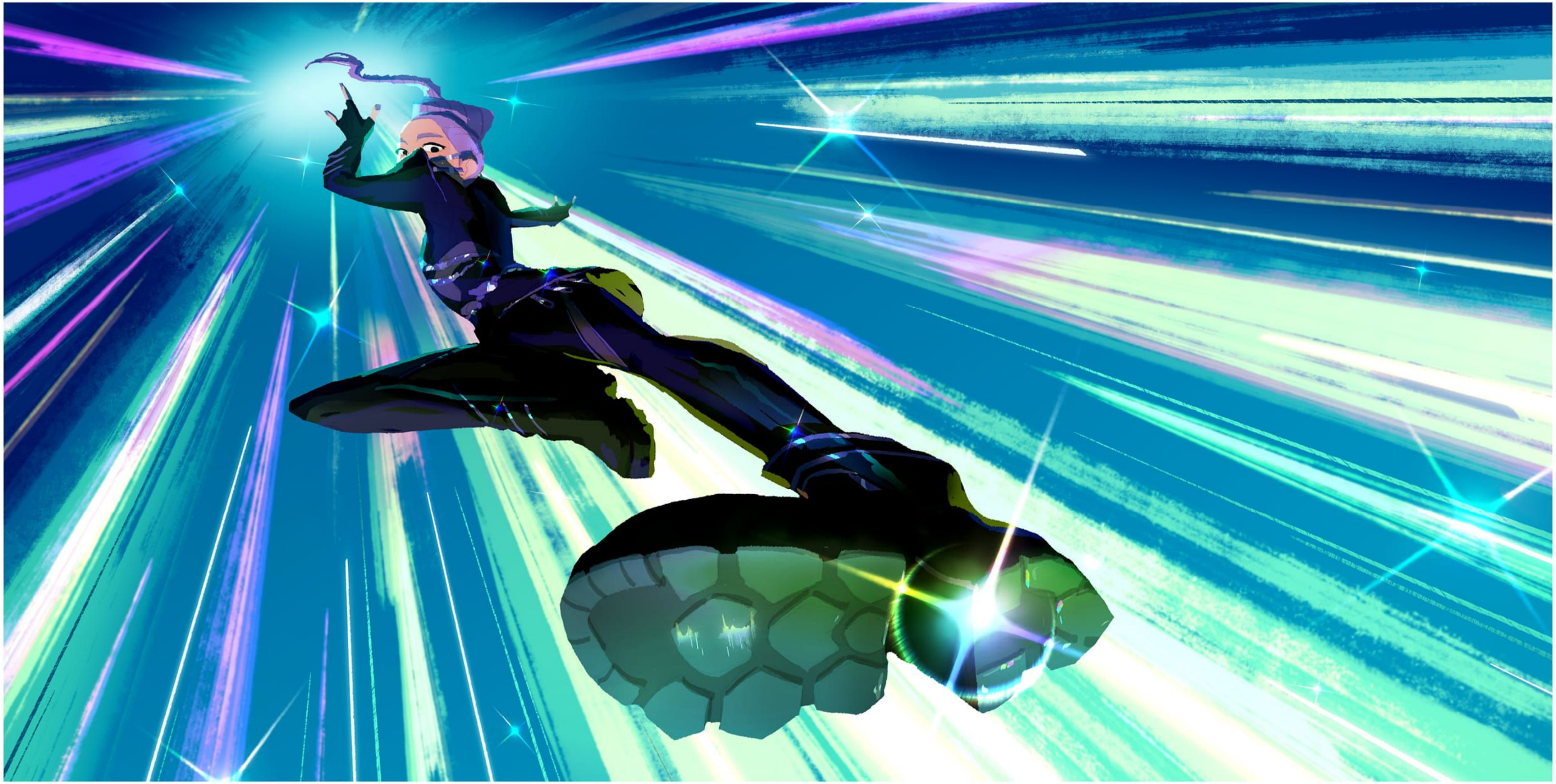
CHAPTER 5

HOW IT'S DONE

The opening musical sequence establishes HUNTR/X in all their fashionable, demon-battle-worthy, K-pop glory, showing audiences “How It's Done” in a powerful blast of aesthetics, tone, action and song. “It was so important to have that K-pop energy, and to set up a unique sonic world for these three girls – how they sing together, and what their vocal arrangements are. And then, it also had to just be a banging opening number, that everyone is drawn into,” says executive music producer Ian Eisendrath.

Once the artistic team relayed the story and character points necessary to convey in the opening song, Eisendrath worked closely with THEBLACKLABEL through several iterations to find the right beat and tempo with which to achieve those goals, looping in songwriters EJAE and Mark Sonnenblick on the topline and hook. This song clearly sets up Zoey as the rapper, Mira as the explosive dancer and Rumi as the star: after “Mira and Zoey have eight bars of rapid-fire rap, and then Rumi sings the bridge, that's where you realize her voice is spectacular. It's so important that we fall in love with her voice here, and that we're already rooting for her sound,” adds Eisendrath. “How It's Done” plays through several scenarios – the girls singing to themselves, singing to demons, performing as if in a music video for the film's audience and finally, performing for their stadium audience – delivering vital narrative and pure visual and sonic entertainment in harmony in each phase.

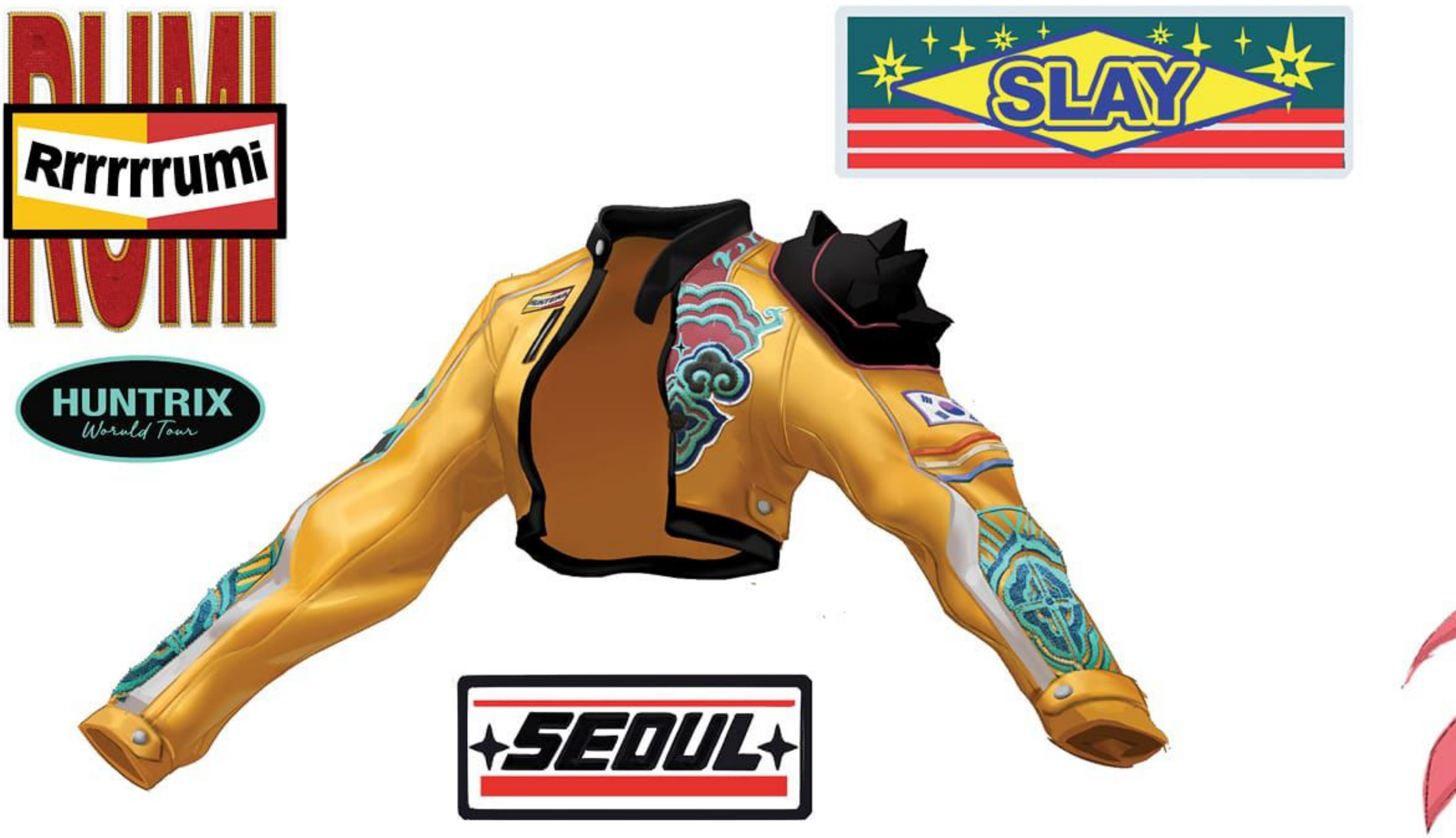


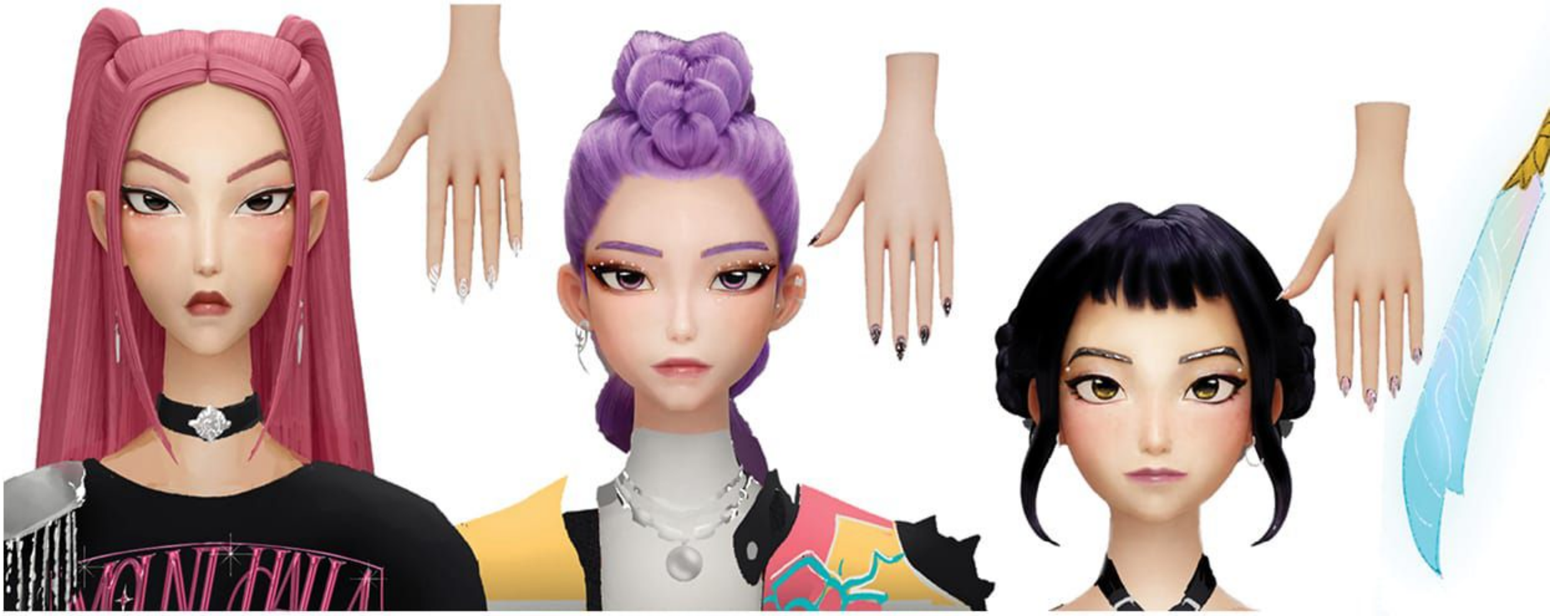


Celine Kim

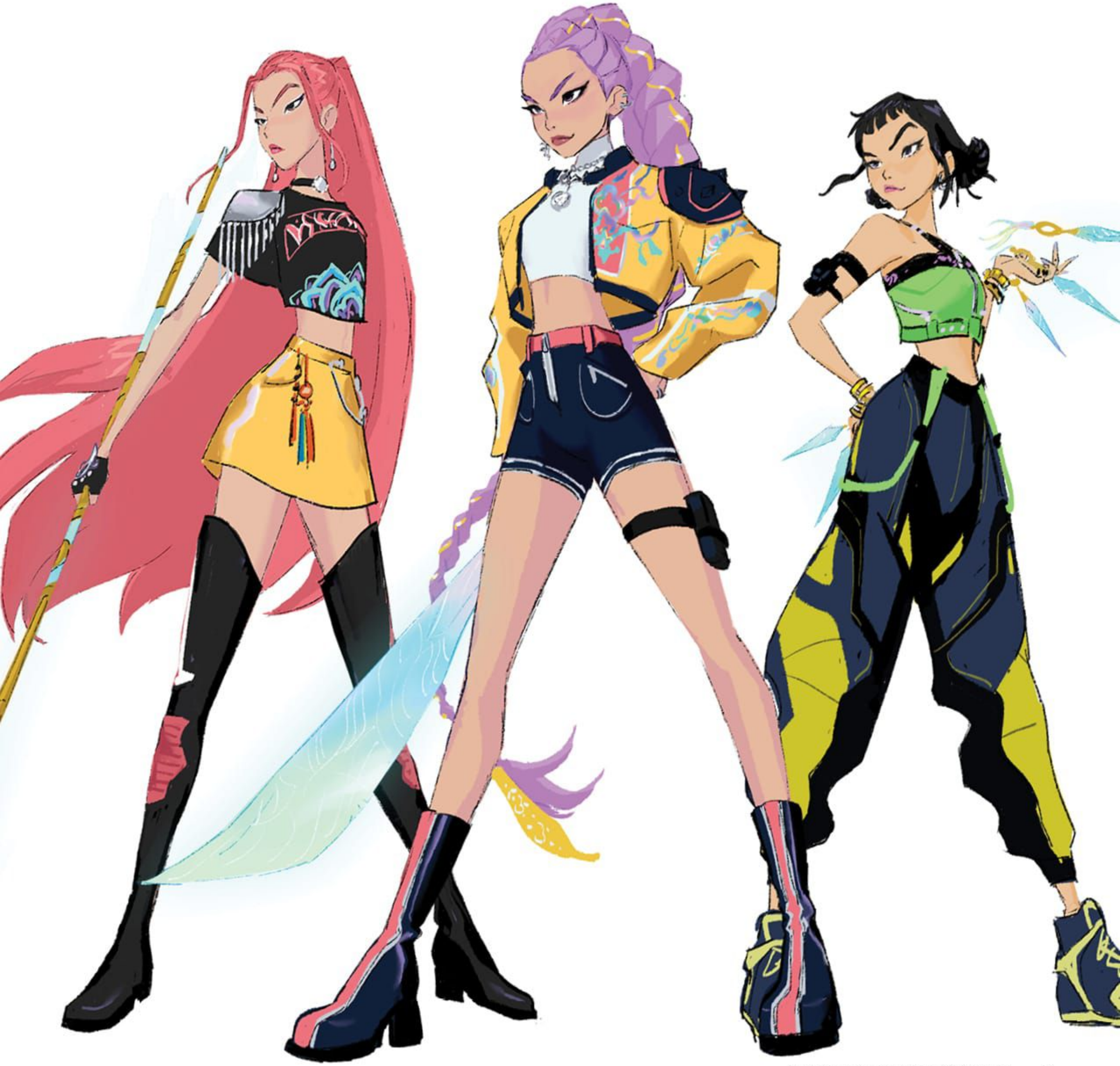
LOOKS THAT SLAY

In their first on-screen battle with demons, HUNTR/X shows up polished and primed for action in both 'fit and fighting gear. Character art director Scott Watanabe went with a motocross vibe, consulting with THEBLACKLABEL to make sure they were in the proper K-pop fashion mindset. The costumes are also tailored to exude each individual personality: "Rumi's boxier jacket gives her that strong, leader presence; Mira's boots emphasize her elongated and lithe form; and Zoey wears oversized pants and sneakers to match her bouncy energy," Watanabe says. Attention to detail is key to the K-pop look, which led character designer Euni Cho to add high-fashion dancheong embroidery to their costumes, and to the commitment to manicures throughout the film, a rarity in animation due to complexity. The HUNTR/X looks are finished off with stylish yet functional footwear, their unique weaponry in hand to face their demonic foes.





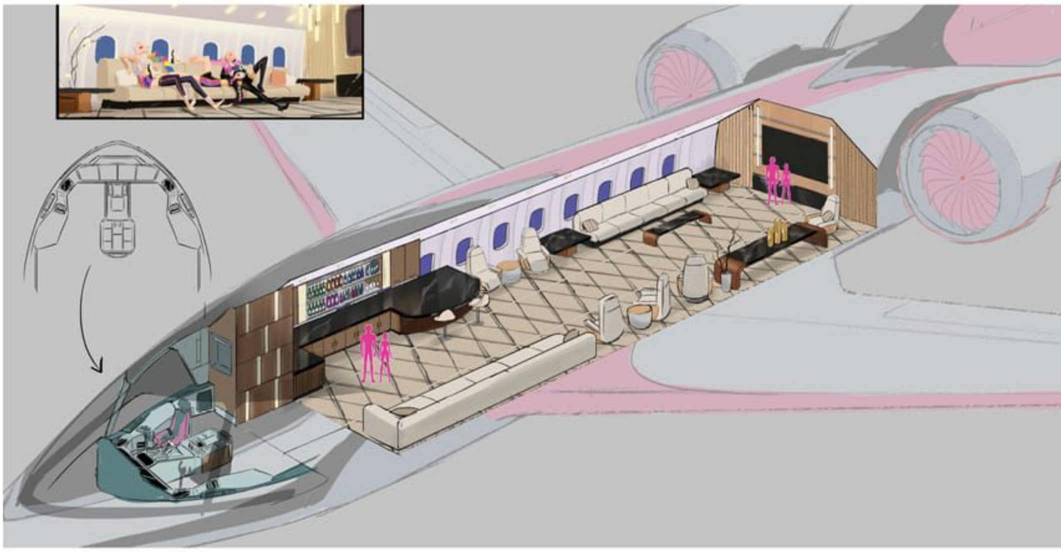
(Huntr/x logo) Celine Kim, Euni Cho, Kat Tsai

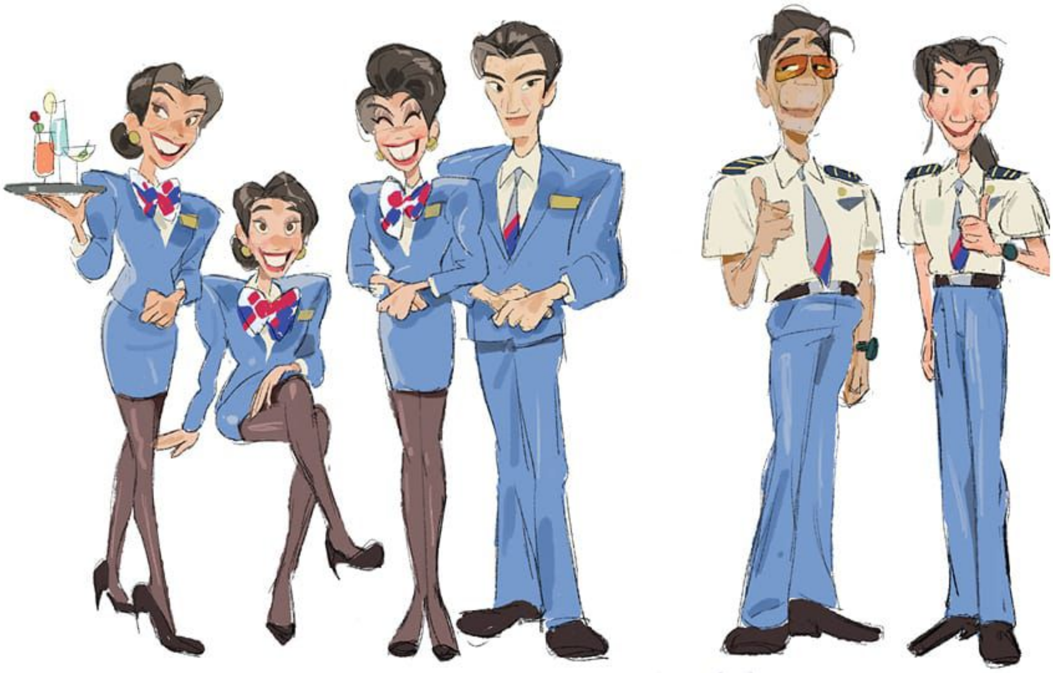


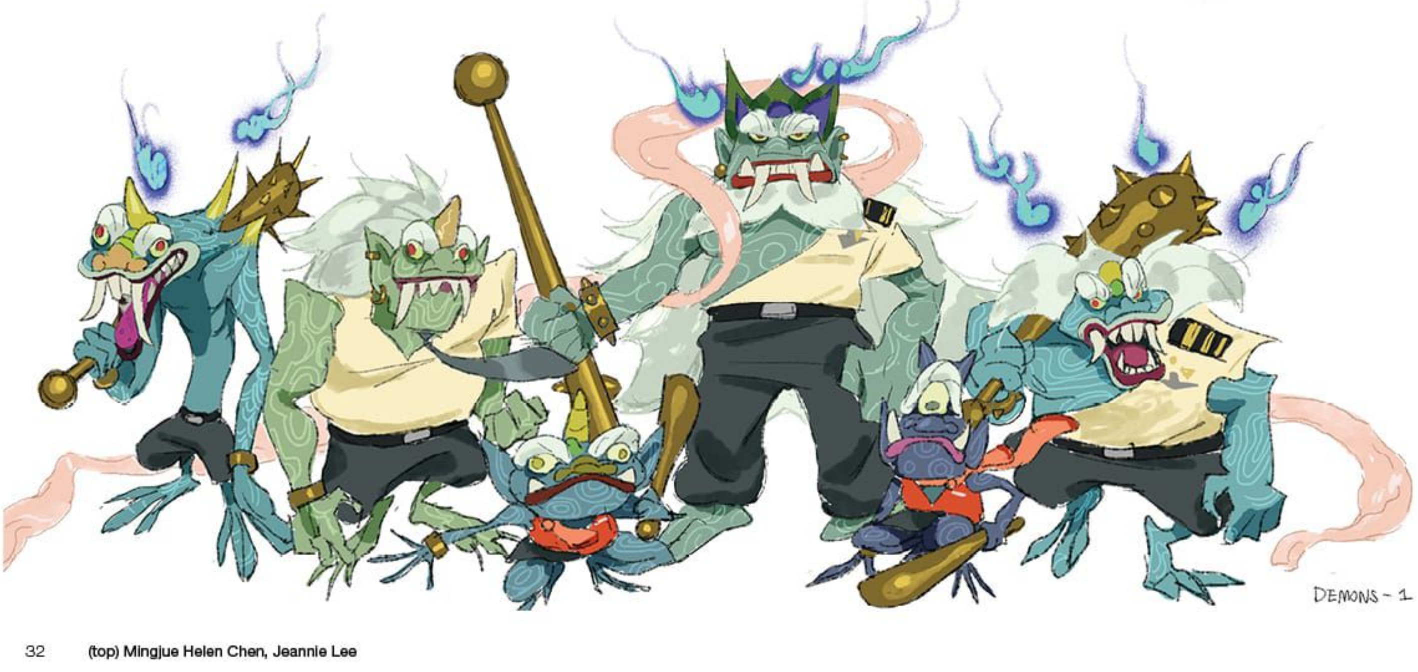
Wendell Dalit, Nacho Molina, Scott Watanabe

THE PRIVATE JET

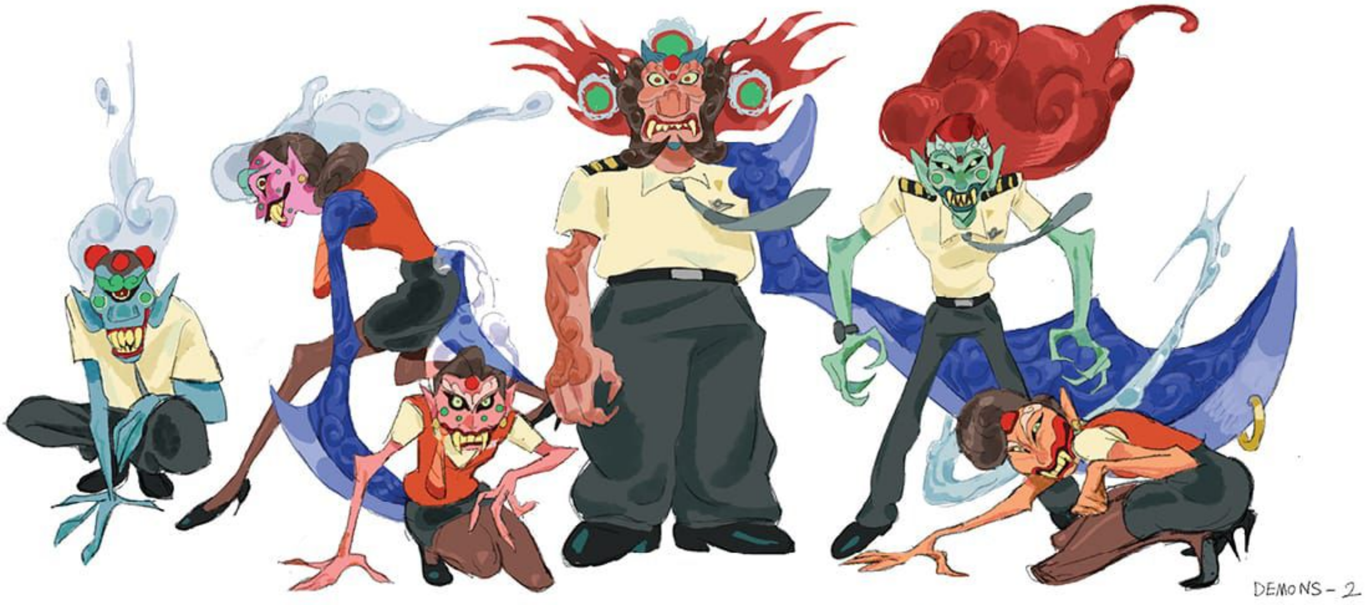
Stars as big as HUNTR/X travel in style, and a private jet sets the perfect aspirational scene for how they roll. More sophisticated than the typical corporate plane, the HUNTR/X jet was actually built twice – one model worked for the grounded part of the scene, and a larger scale one was needed to accommodate the music video and fighting that evolved in this sequence. The music video portion needed a high level of coordination to play out the girls' "personalities and effortless awesomeness, with actions landing on the beat of the music, and moments to add comedy or reveal character, plus stylish lighting and camera work to give it the full K-pop spectacle," explains writer/director Chris Appelhans. Juggling all those details across the department was a challenge, but worth the effort…which is just how it's done at Sony Pictures Animation and Imageworks."

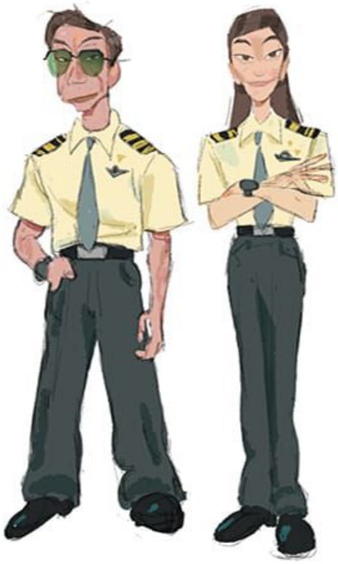


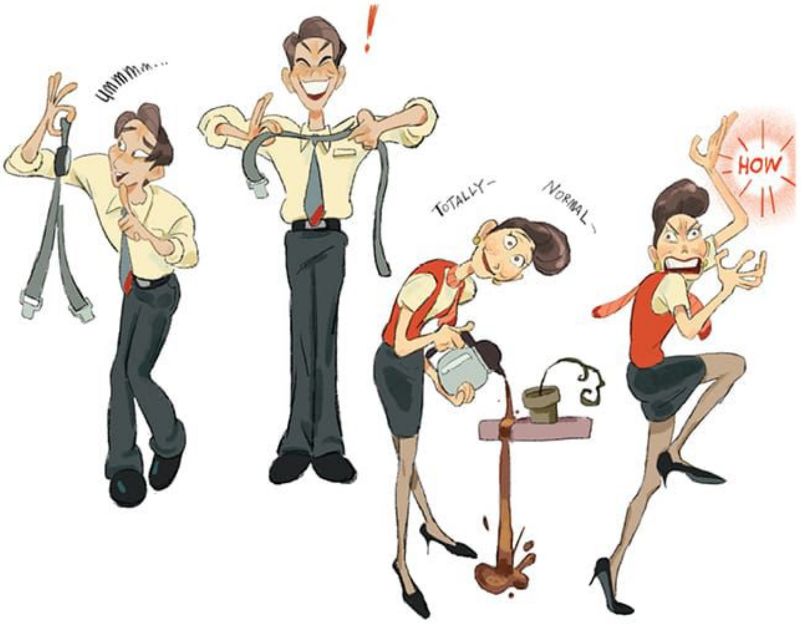




(top) Mingjue Helen Chen, Jeannie Lee

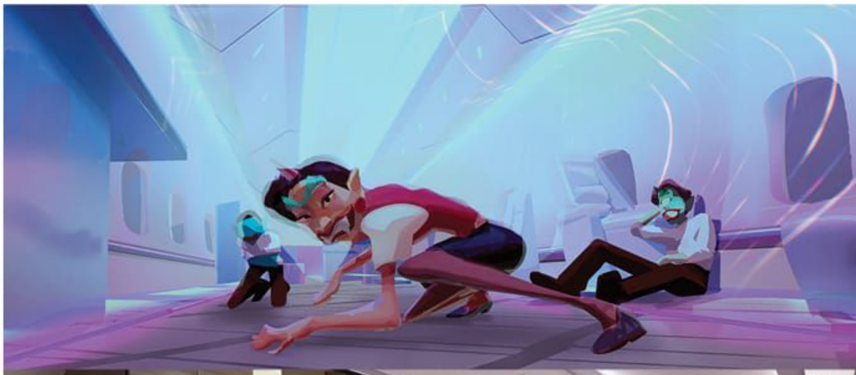






CREW FROM HELL

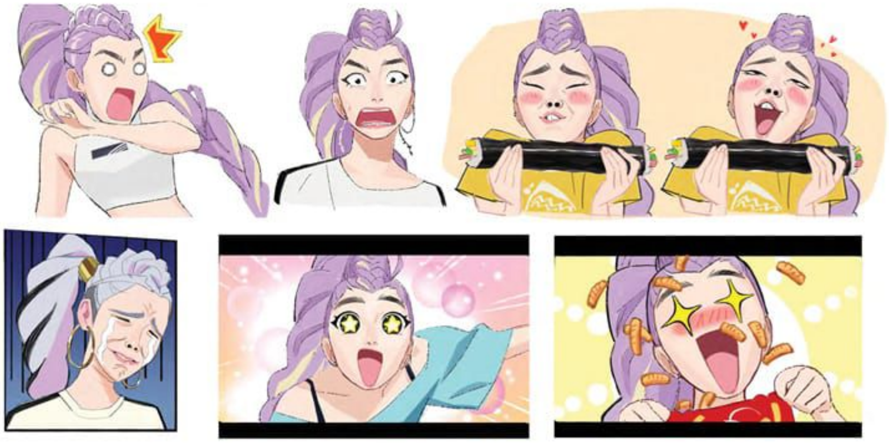
Battle begins on board the jet once the girls realize the flight crew is a little "off." What had appeared to be standard pilots and attendants soon reveal themselves to be demons of all shapes and sizes who aren't really there to provide first-class service. When creating these demons, character designer Jeannie Lee kept in mind something that writer/director Maggie Kang told her: "The demons are just like us humans, before they were consumed by shame and evil." Lee was raised to respect Jeong, the Korean concept of an unspoken emotional bond and connection, and that "to be empathetic and kind is very important in Korean culture. So although the demons are the bad guys, Maggie reminded me to make them endearing in a way, to convey that they were just like us, trying to get by every day," Lee explains. Visual effects supervisor Benjamin Hendricks recalls how his team of artists stepped up to provide that premium level of service behind the scenes, employing shot-by-shot analysis to make sure "fast fight moves read clearly in compositions that aren't cluttered, and that all visuals feel rhythmic and energetic, paying off in a cohesive piece despite all the quick shift."

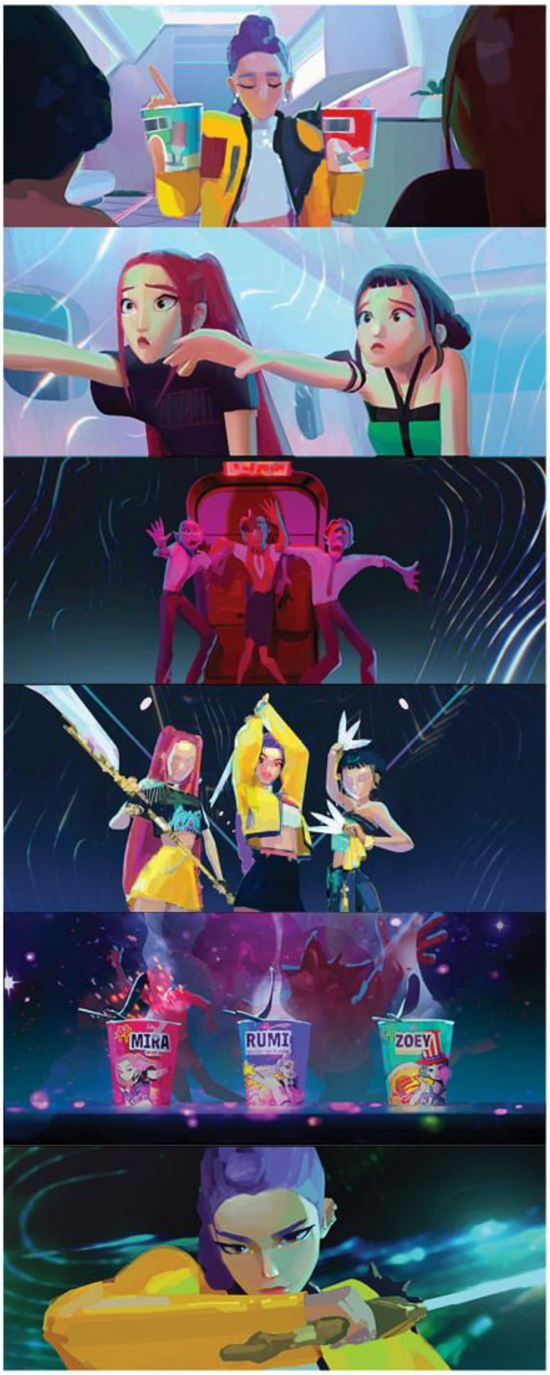


Jeannie Lee, Wendell Dalit, Sony Image Works

IN-FLIGHT FOOD

Rumi, Mira and Zoey have quite an appetite for both action and actual food. It takes a lot of energy to slay demons and put on huge concerts, and writer/director Maggie Kang realized this unique mix of character traits adds up to "a different kind of female superheroes – ones that are not just cool and badass, but also flawed and imperfect, who are silly, who love food and eat too much – the type of women that I've always wanted to see on screen."

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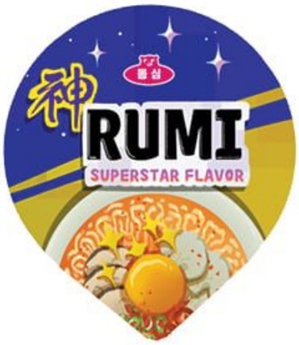
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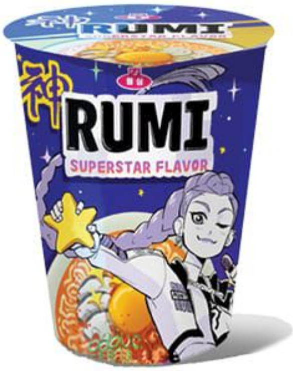
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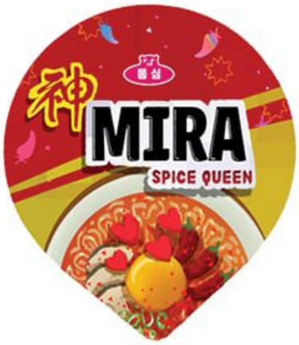
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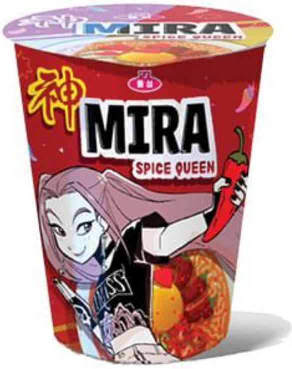
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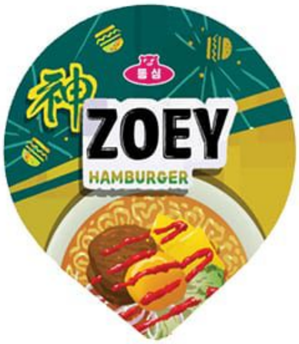
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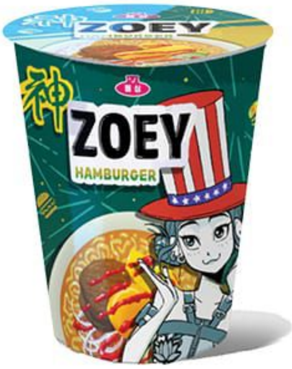
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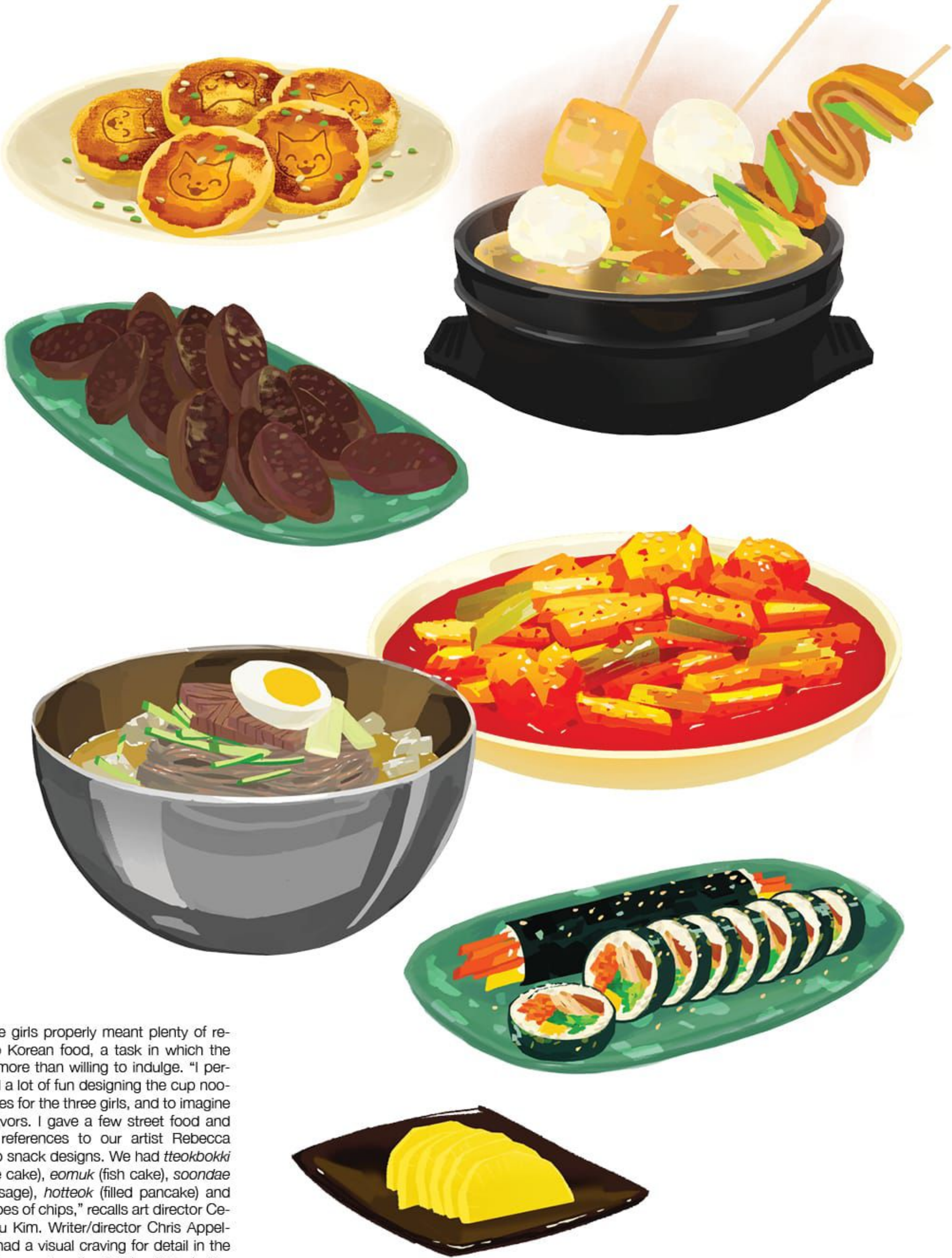
Ami Thompson, Wendell Dalit, Celine Kim

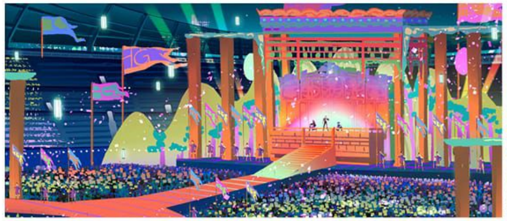


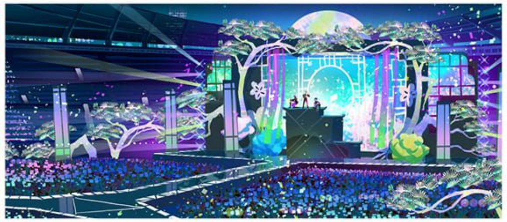
Feeding the girls properly meant plenty of research into Korean food, a task in which the crew was more than willing to indulge. "I personally had a lot of fun designing the cup noodle packages for the three girls, and to imagine different flavors. I gave a few street food and packaged references to our artist Rebecca Shieh to do snack designs. We had *tteokbokki* (chewy rice cake), *eomuk* (fish cake), *soondae* (blood sausage), *hotteok* (filled pancake) and different types of chips," recalls art director Celine DaHyeu Kim. Writer/director Chris Appelhans also had a visual craving for detail in the food offerings, noting the "authenticity in the girls' pregame snacks, from the spec on the kimbap, to the melamine green plates."

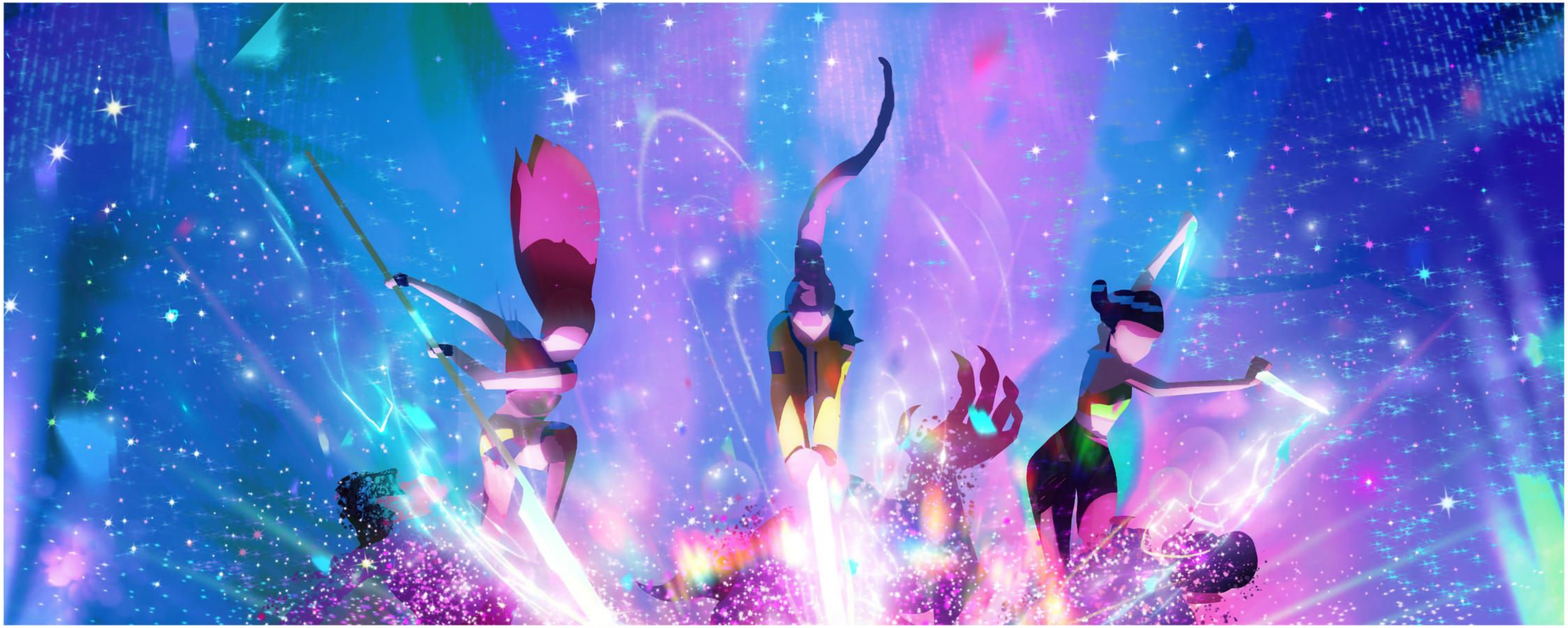
Rebecca Shieh

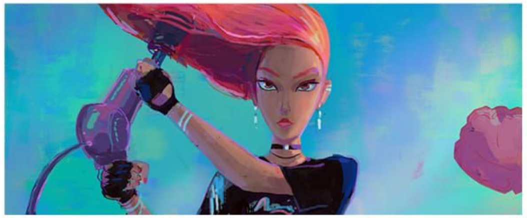
A GRAND ENTRANCE

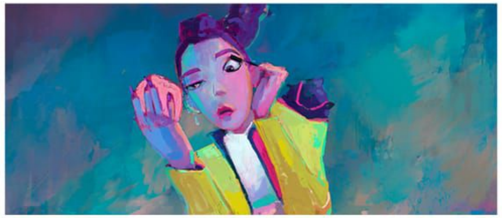
Once demons are properly dealt with on the private jet, the girls get back to their original business at hand, making a grand entrance into a stadium full of adoring fans who excitedly await their arrival. The transition from the plane into the concert is achieved by a dynamic freefall from the sky, a sequence that is "just pure, high-octane fun, and emblematic of what the movie is about," according to Alex Chiu, one of the storyboard artists who worked on this remarkable action scene. Having to work the story beats into the pace of the song, Chiu felt like he was able to make his "12-year-old-me dreams come true, with badass girls diving out of the air and sentai-kicking demons."



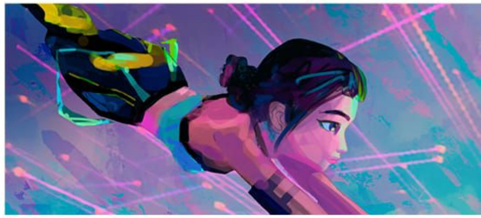






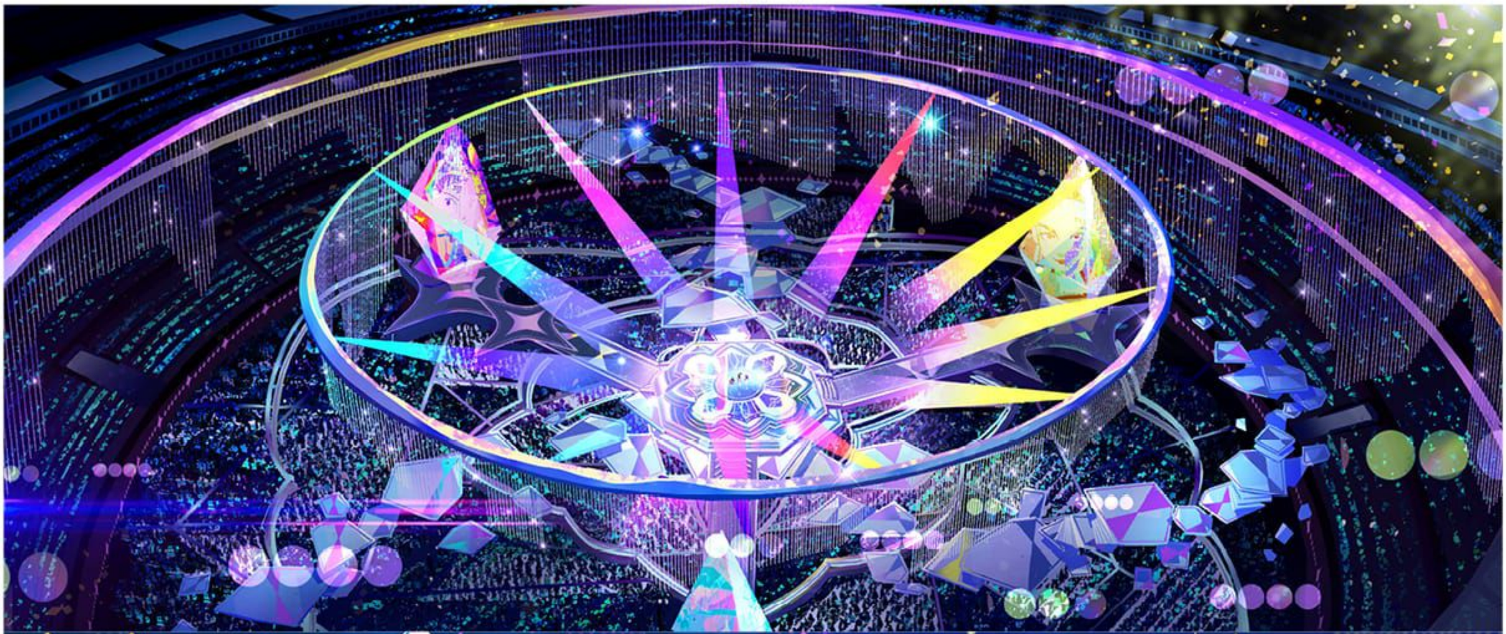


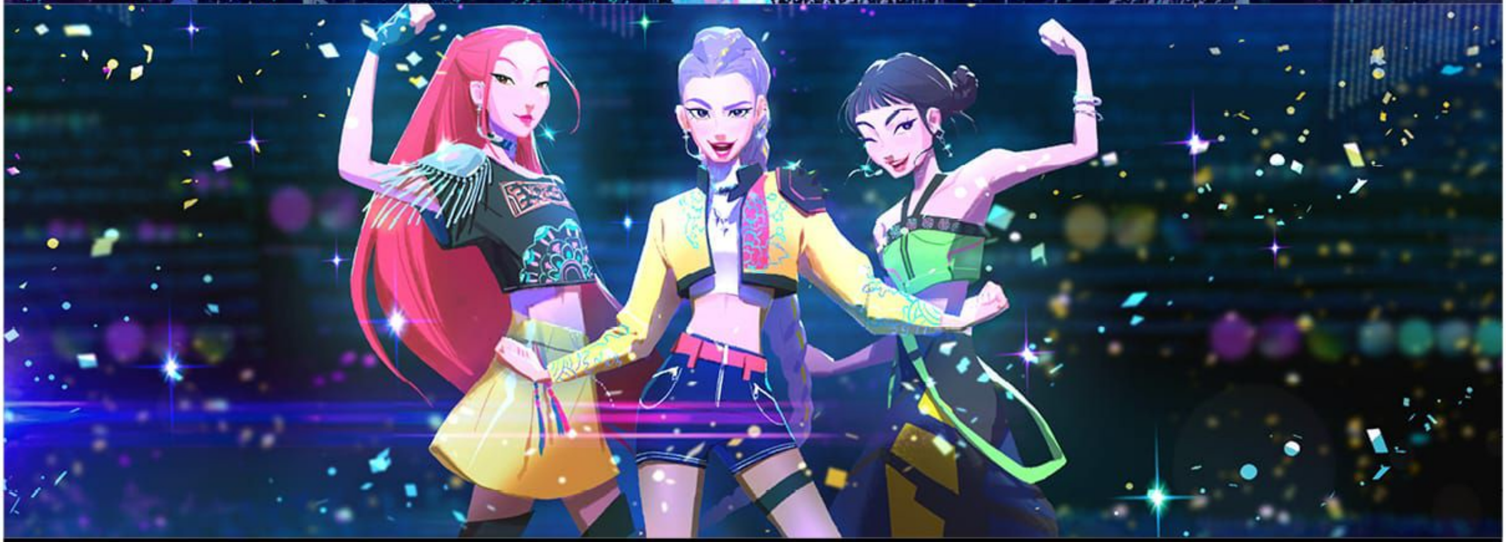
The stadium itself is built based on research the core artistic leadership did in Korea. "Visiting the Olympic Stadium in person, and then seeing how our team interpreted it for the movie as a true representation, was really cool," recalls co-producer Scott Berri, knowing how important this environment is to establishing what a huge impact HUNTR/X has on its vast audience. Concert lighting cast in the landmark stadium adds to the grand effect, which production designer Dave Bleich wanted to be "Extravagant. Electric. Powerful." He and his team studied a wide spectrum of concert performances in order to craft a unique, unbelievable visual experience complementary to the inspired sound and energy of a HUNTR/X show. Their goal was to understand and reimagine how "performances actually marry lighting, stage design, practical and visual effects to the emotional back beats of songs," he adds. In watching K-pop concerts, his team was especially amazed at how the audiences "are so engaged with lightsticks, that they actually become one of the biggest performers of the show," which plays nicely into how the power of connection between the hunters and their audience, in sync with the concert experience, brings light and strength to the Honmoon.

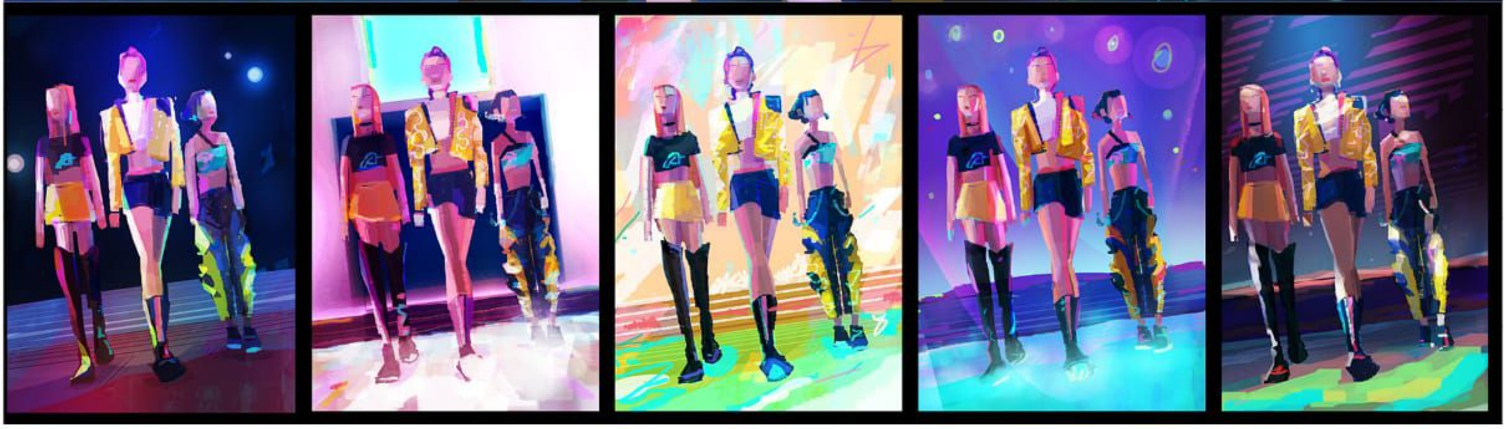


Nacho Molina , Dave Bleich

Celine Kim, Dave Bleich

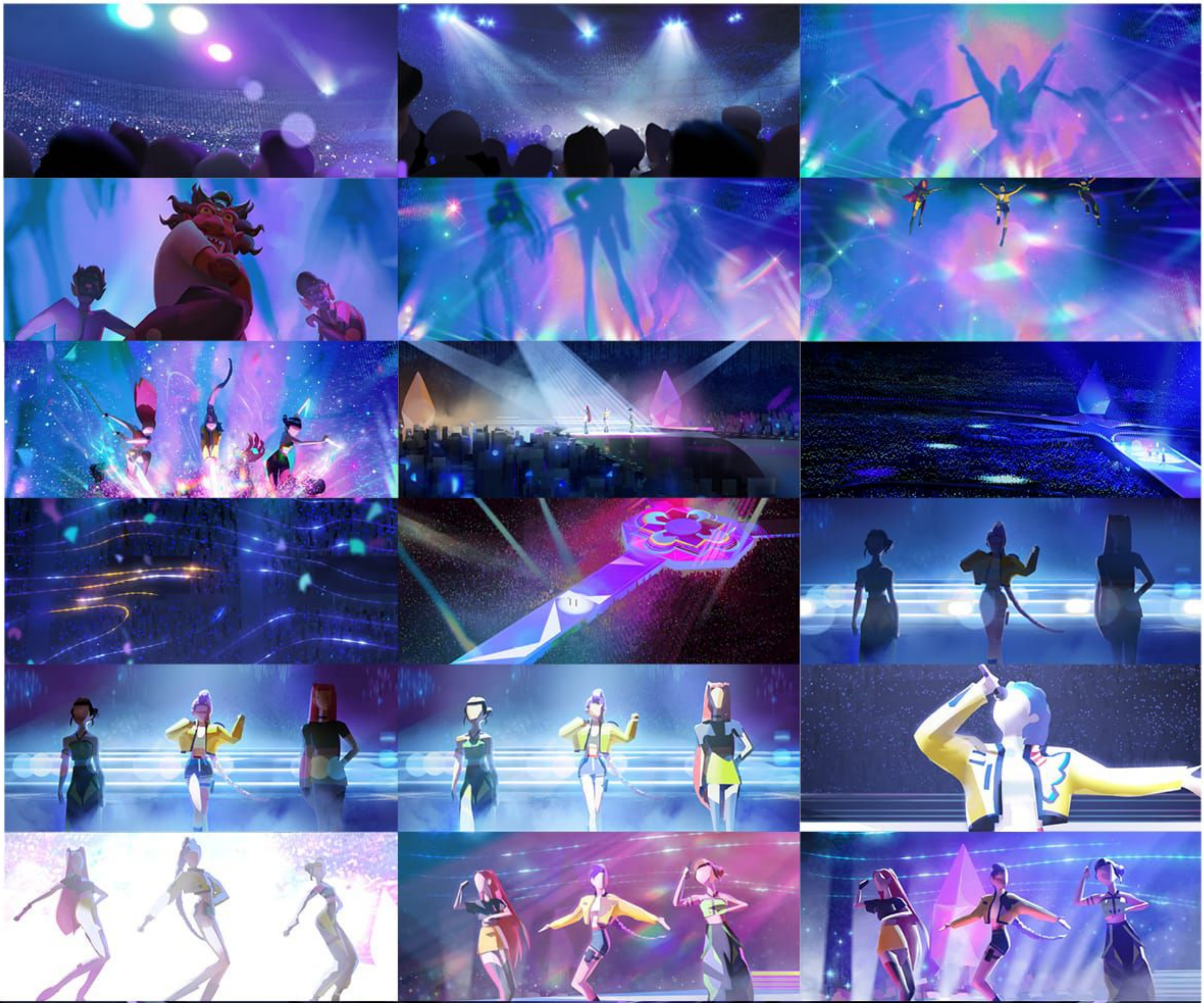


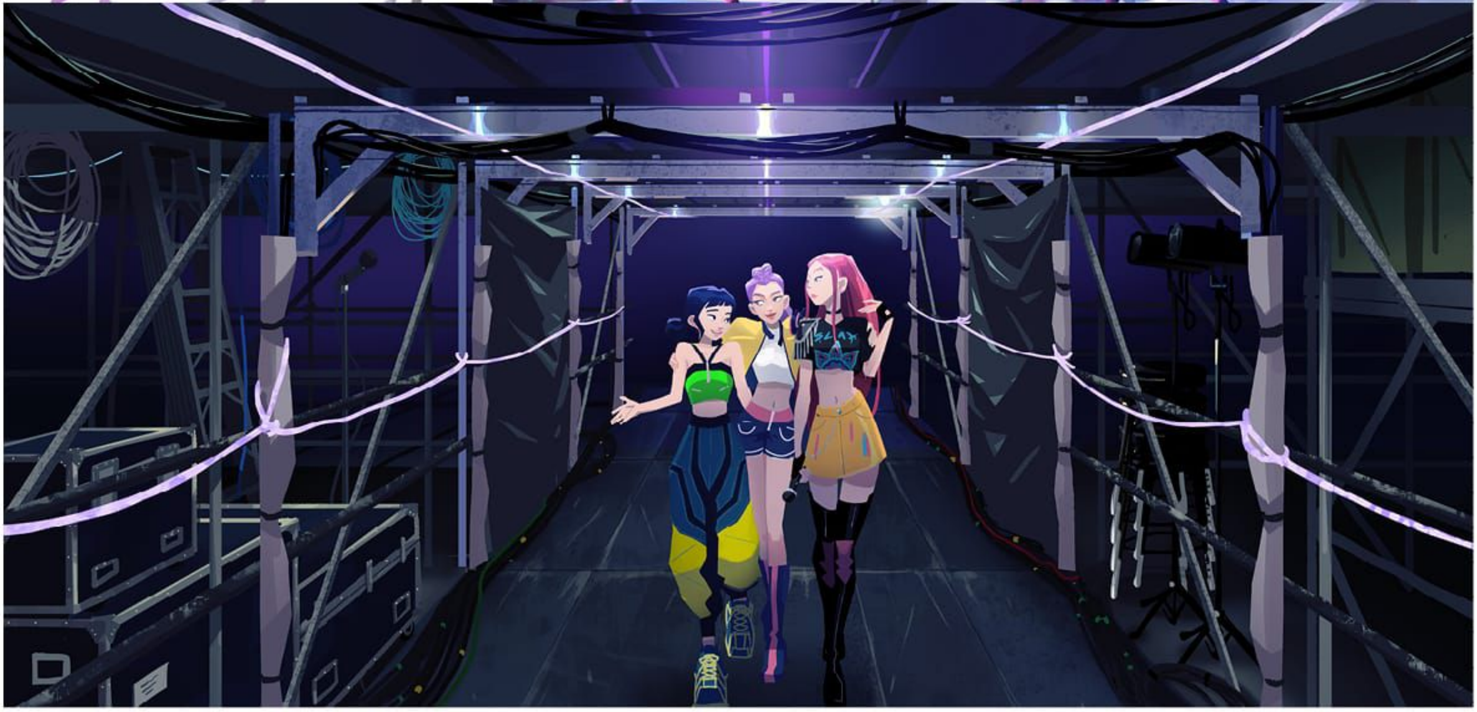




In this "How It's Done" performance, the girls are at the top of their game in both sides of their double lives. The light, scale and energy of their story reads clearly in the small but colorful lighting keys, which are a thumbnail-sized, early impression of the tone and emotion a sequence is meant to convey.

Celine Kim, (bottom) Dave Bleich

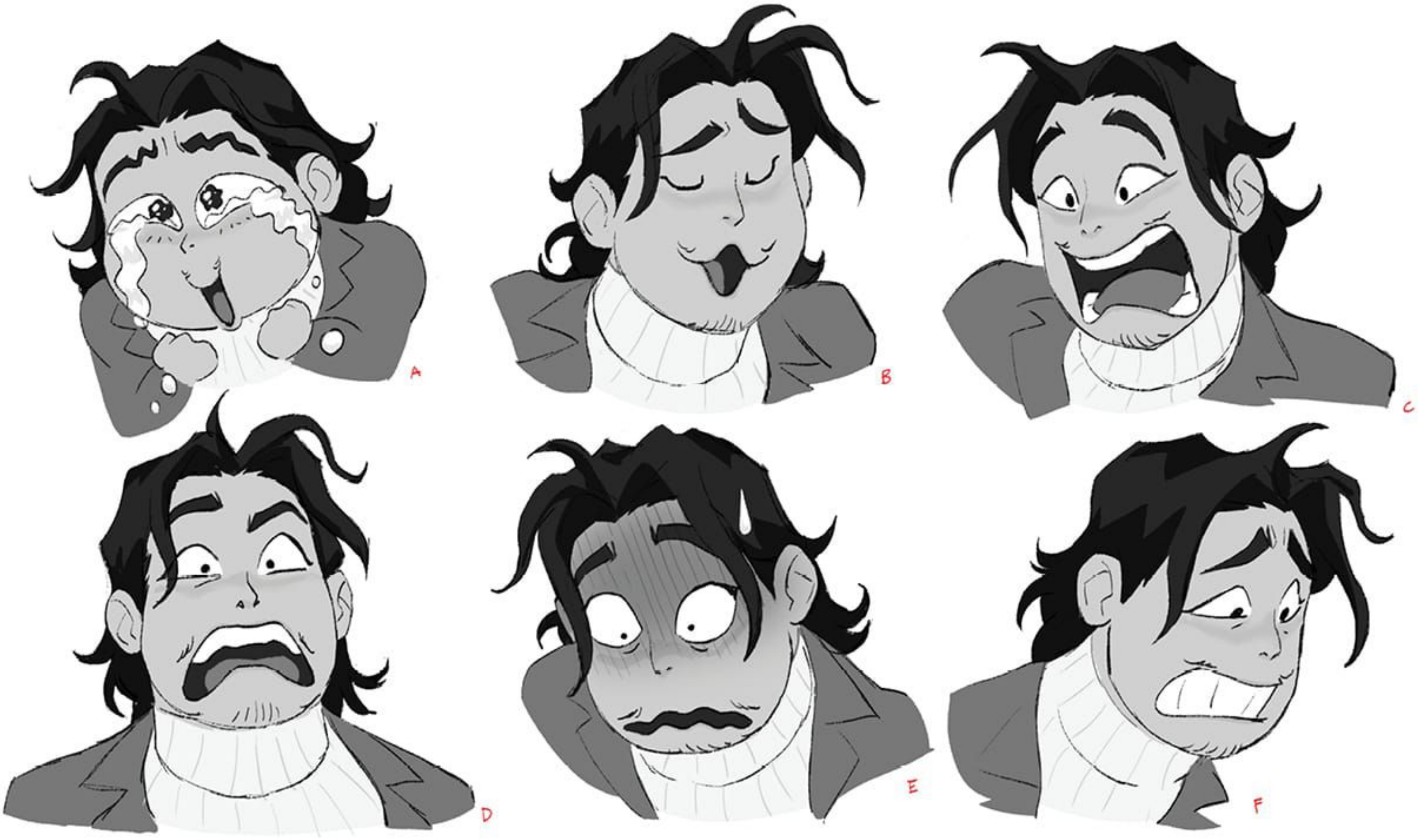




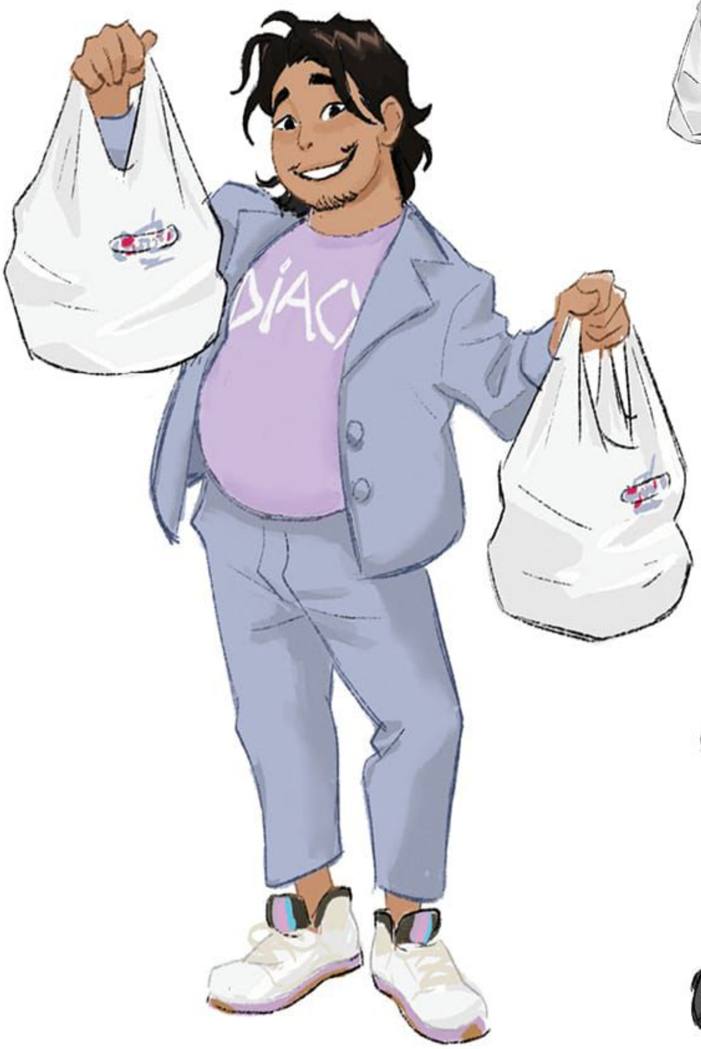
Nacho Molina, Rebecca Shieh

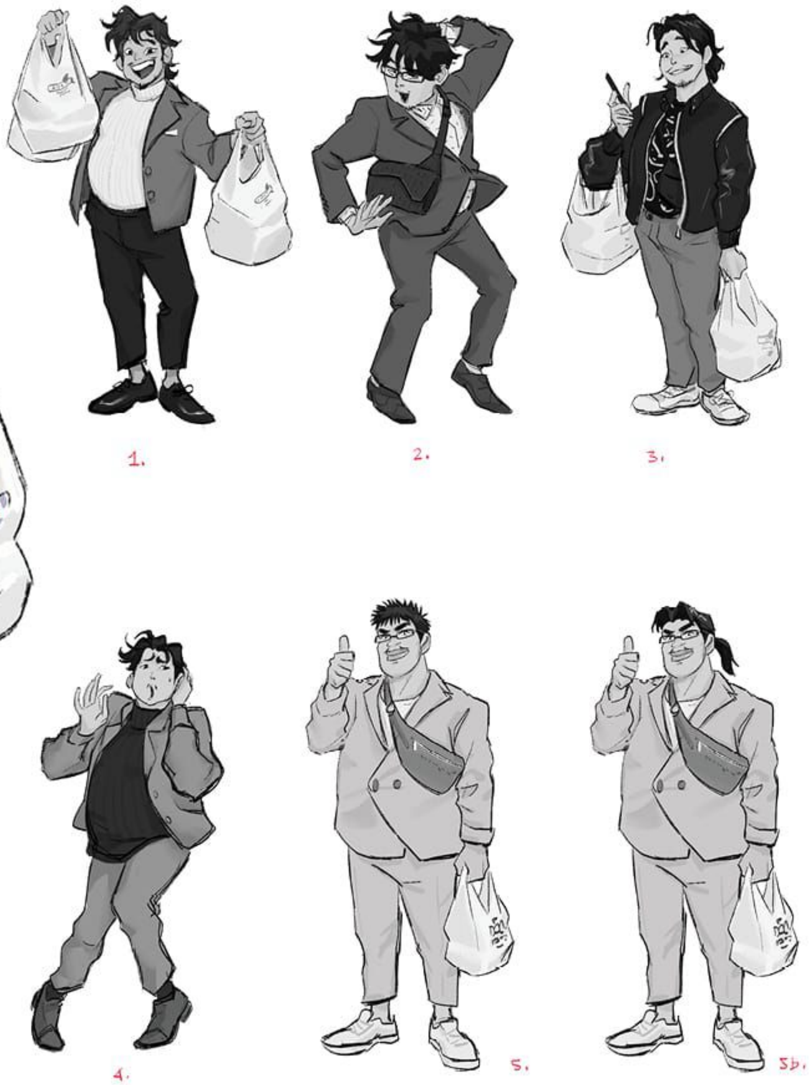
MEET BOBBY

While the girls are battling demons in the sky, band manager Bobby is freaking out on the ground about their late concert arrival, completely unaware of their double duty but fully dedicated to supporting them, to the point of him being overworked. Bobby "walks the line between charm and chaos, a burst of energy laced with just enough anxiety. He's not just the glue holding the HUNTR/X girls together, but also our way in," says visual development artist Nacho Molina. To physicalize Bobby's care for the girls and that his love of K-pop is earnest, the animation team "had a lot of fun finding his backstage dance mom moves. That was our way of showing he loves this world," notes animation director Joshua Beveridge. "He's a sweetheart and a true hype man," adds writer Hannah McMechan.



Nacho Molina, Scott Watanabe

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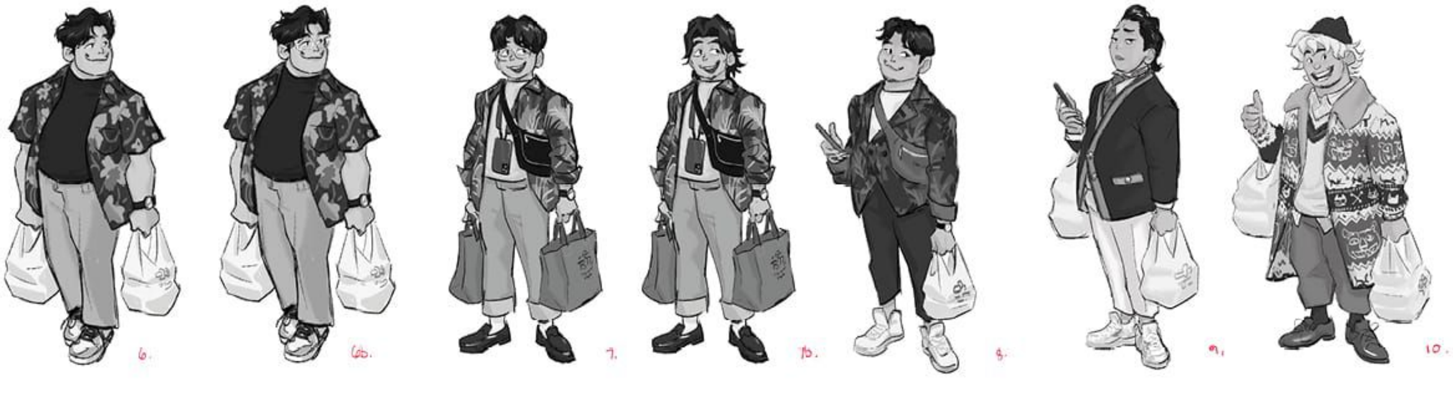
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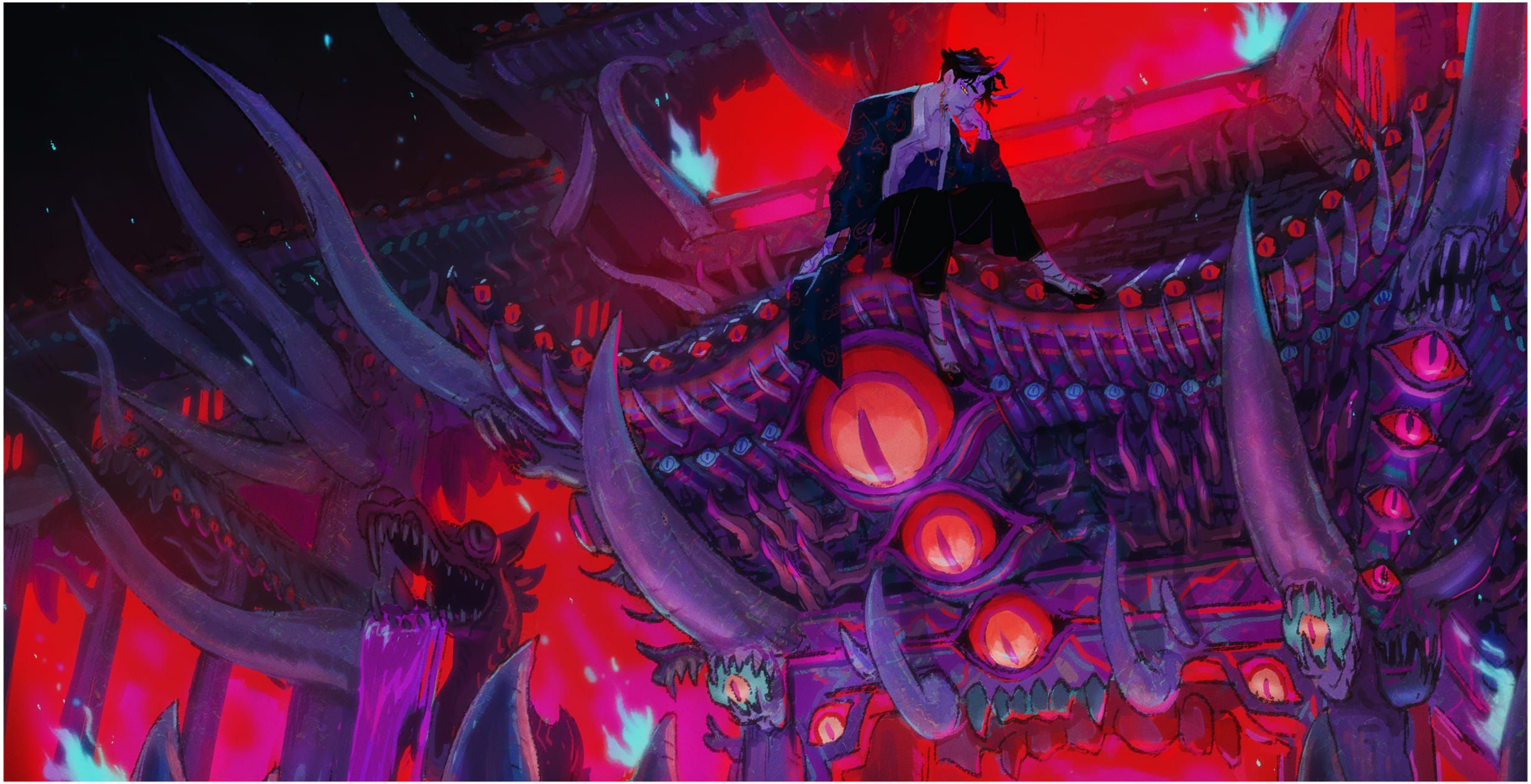
CHAPTER 6

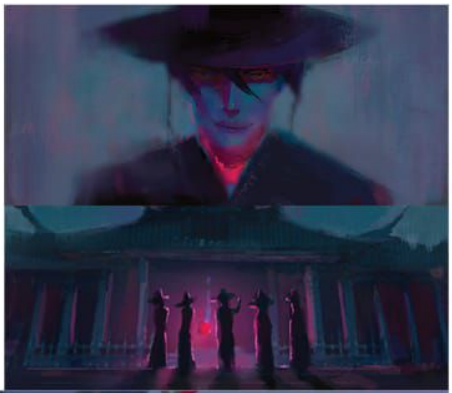
JINU'S LAMENT

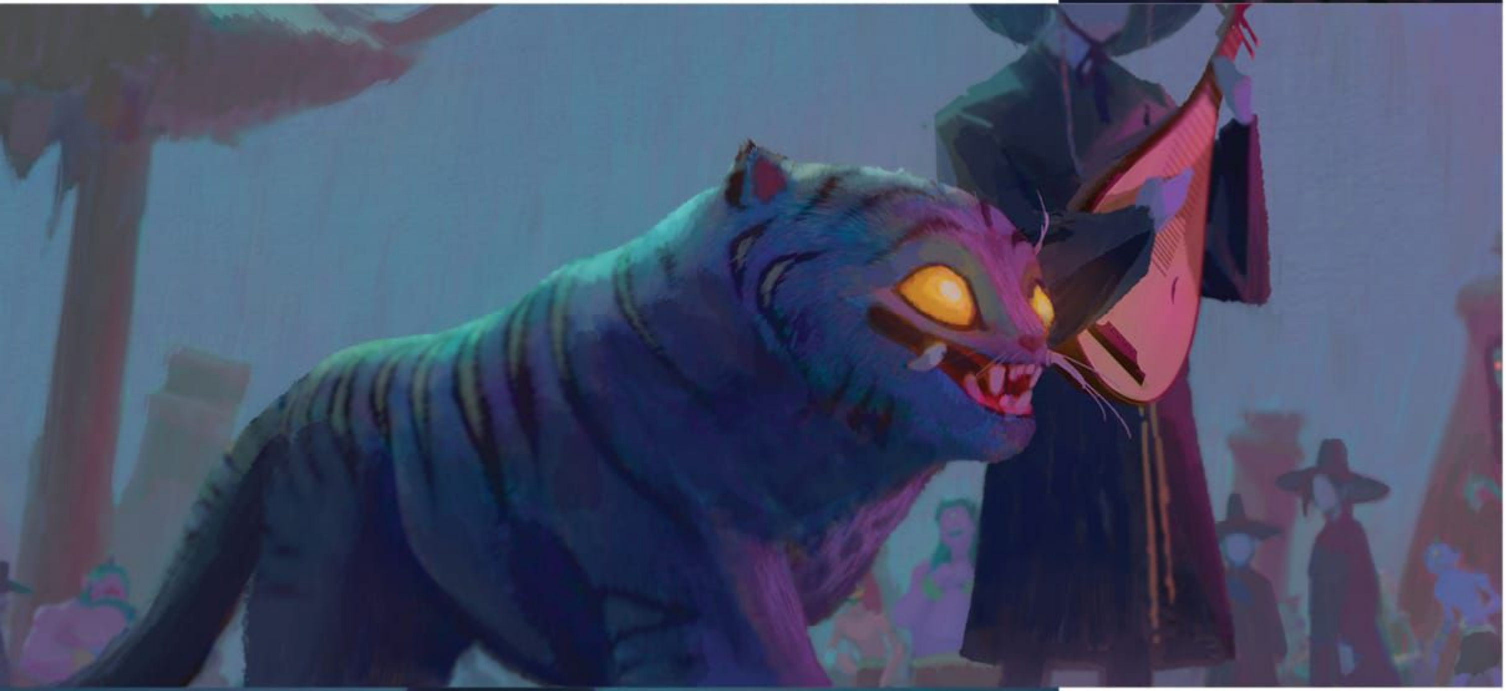
In the demon world, Jinu is the only demon who dares to defy the ultimate power in this realm, Gwi-ma. When the audience meets Jinu, he enters with a song that "drew inspiration from minimalist spoken-word songs like *I Can't Write Left Handed* by Bill Withers," says writer/director Chris Appelhans. The song showcases Jinu's charisma and confidence, sets up his backstory as a musician, and teaches the audience about Gwi-Ma's declining power… all leading into Jinu's idea on how to beat the hunters once and for all.

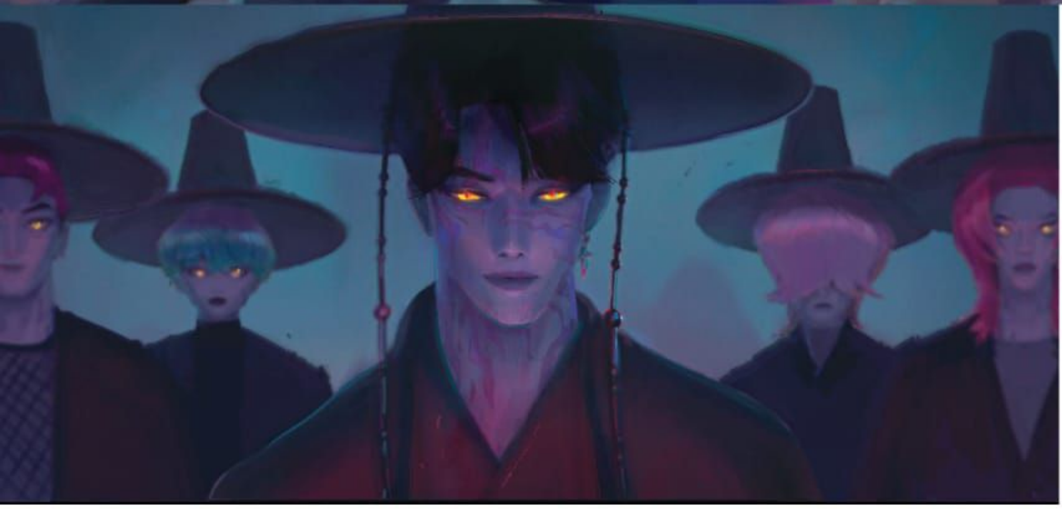


Scott Watanabe

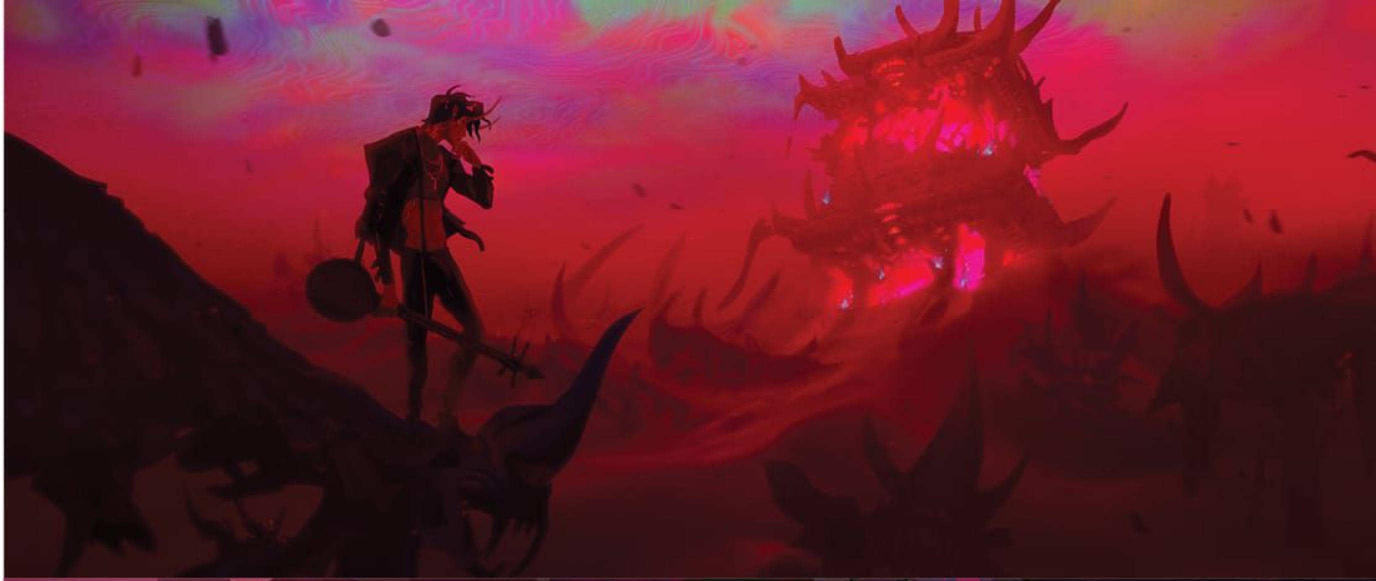
The demon world is contained in an entirely separate existential plane from humanity, if all is right with the Honmoon. The evil-infused space is designed to evoke "the ruins of a once-mighty throne room, a king and his kingdom weakened by decades of failure and starvation," notes writer/director Chris Appelhans. Visual development artist Henry Wong channeled his talents into making the demon world "disorienting, nightmarish and uncomfortable, like the souls were marinating in Gwi-Ma's stomach." Upon first glance to the audience, it's an environment that appears "really dreary, low contrast and pale, almost like its lacking the colors that make things feel alive," explains production designer Dave Bleich, but as the demons pick up souls and energy, it becomes more pervasive in the human world, casting a palette of deep reds and magentas as it gains power.

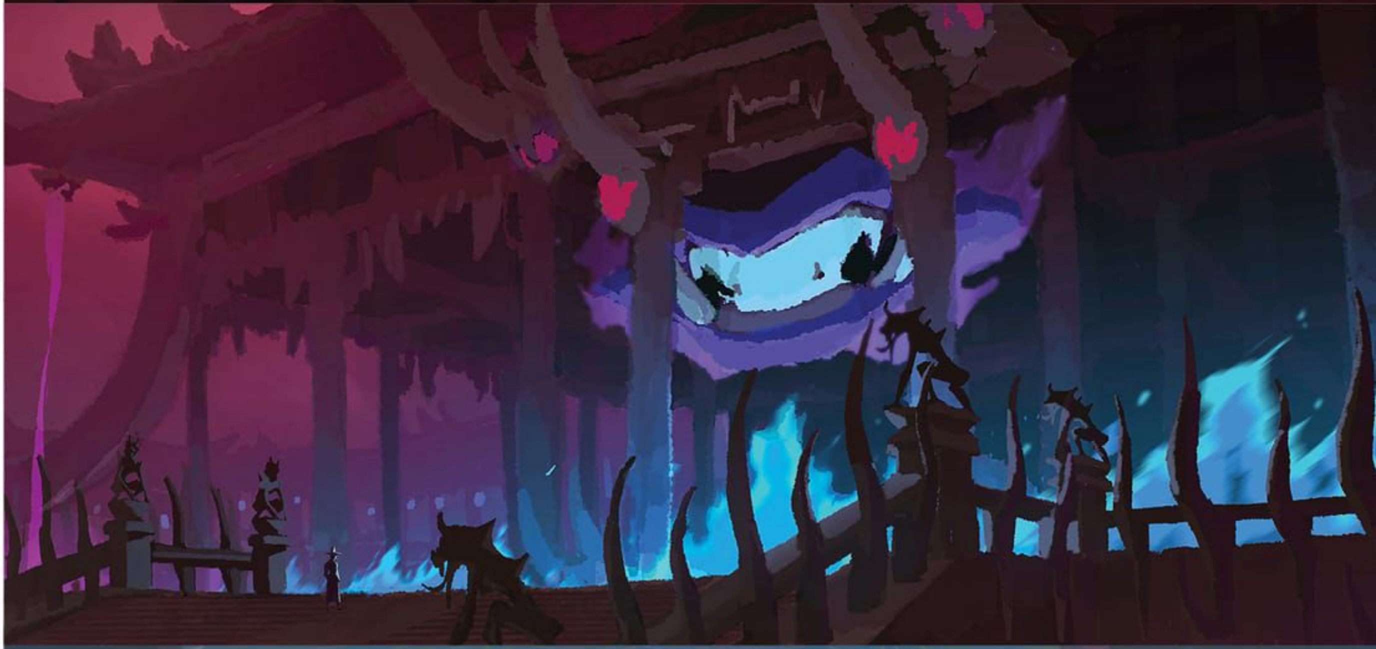


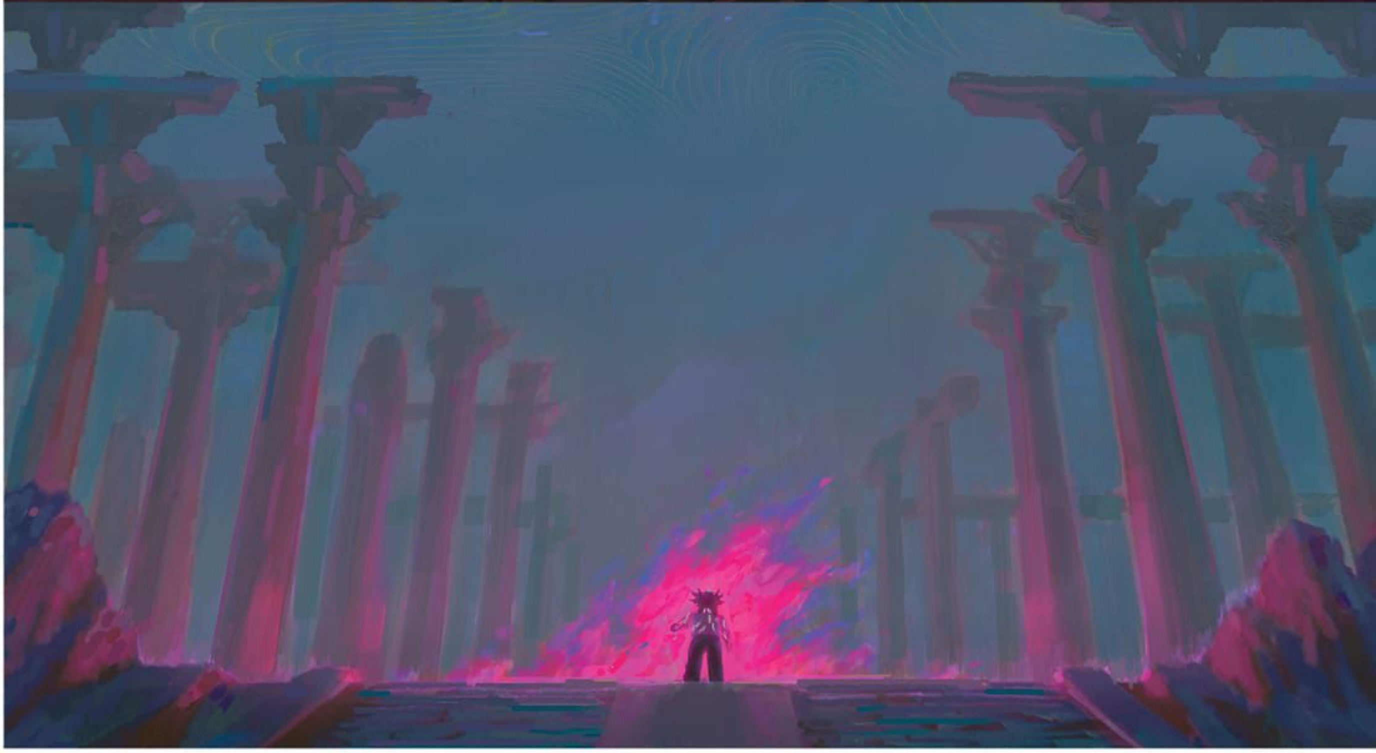




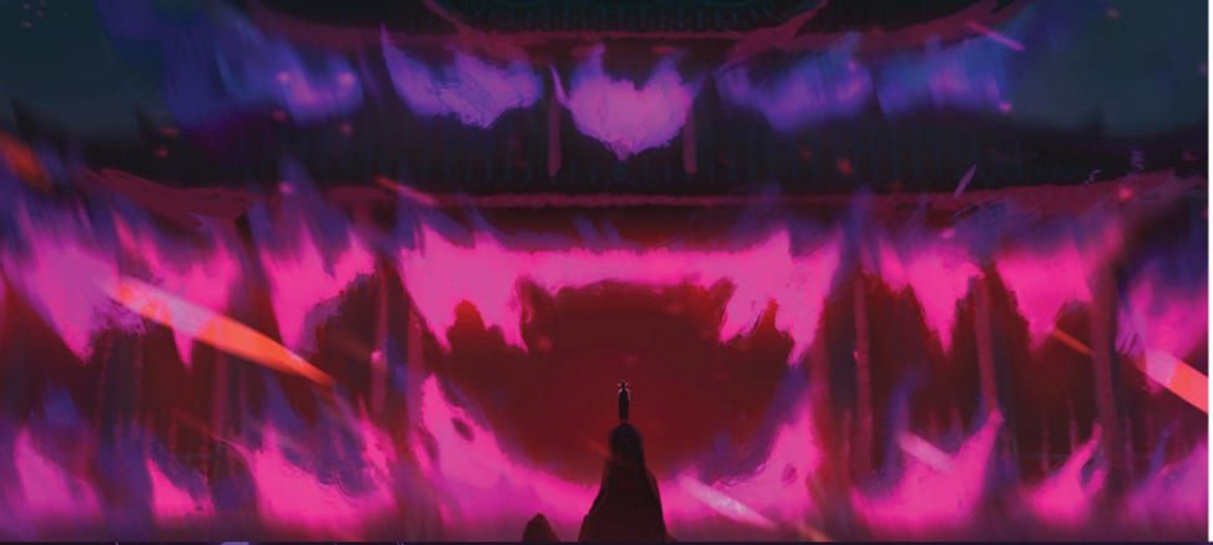
Simon Baek, Dave Bleich

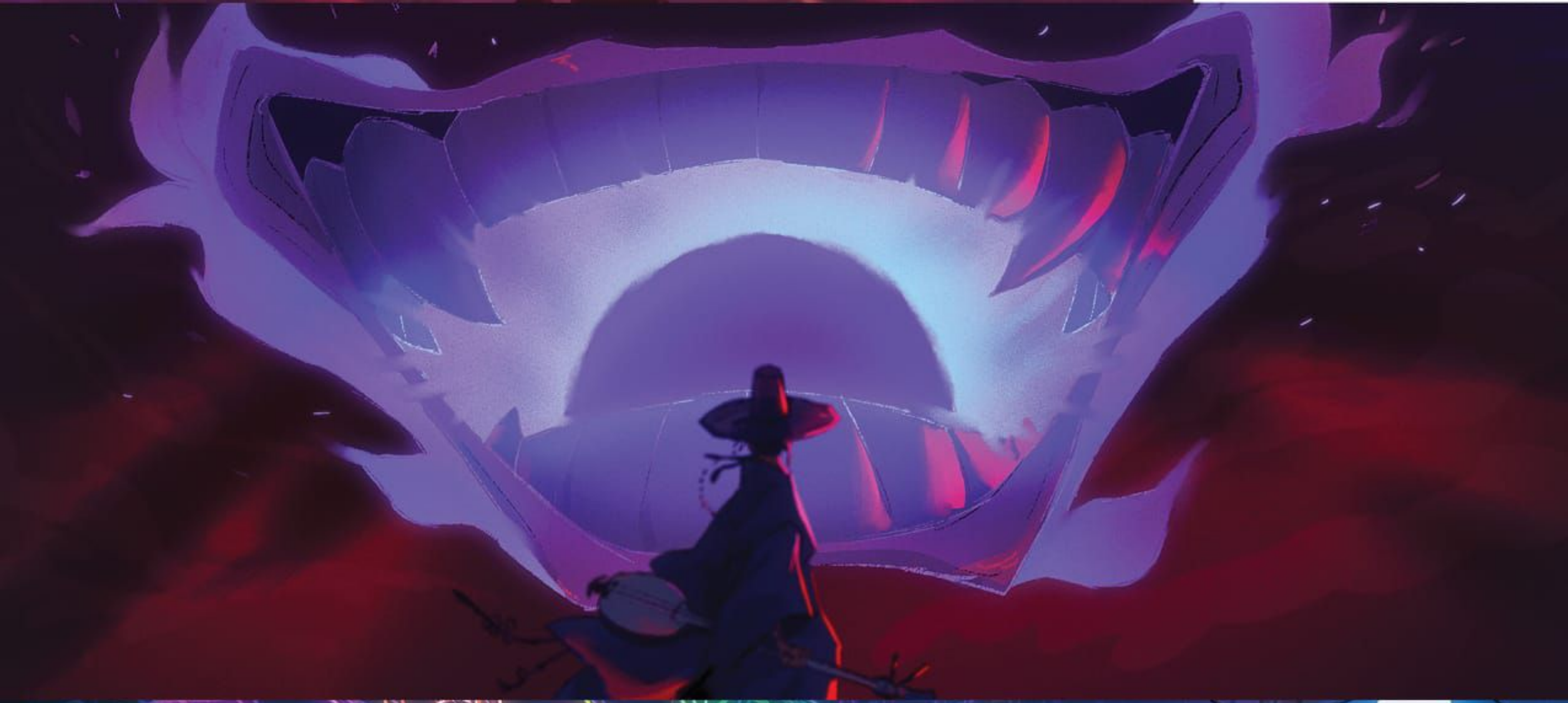


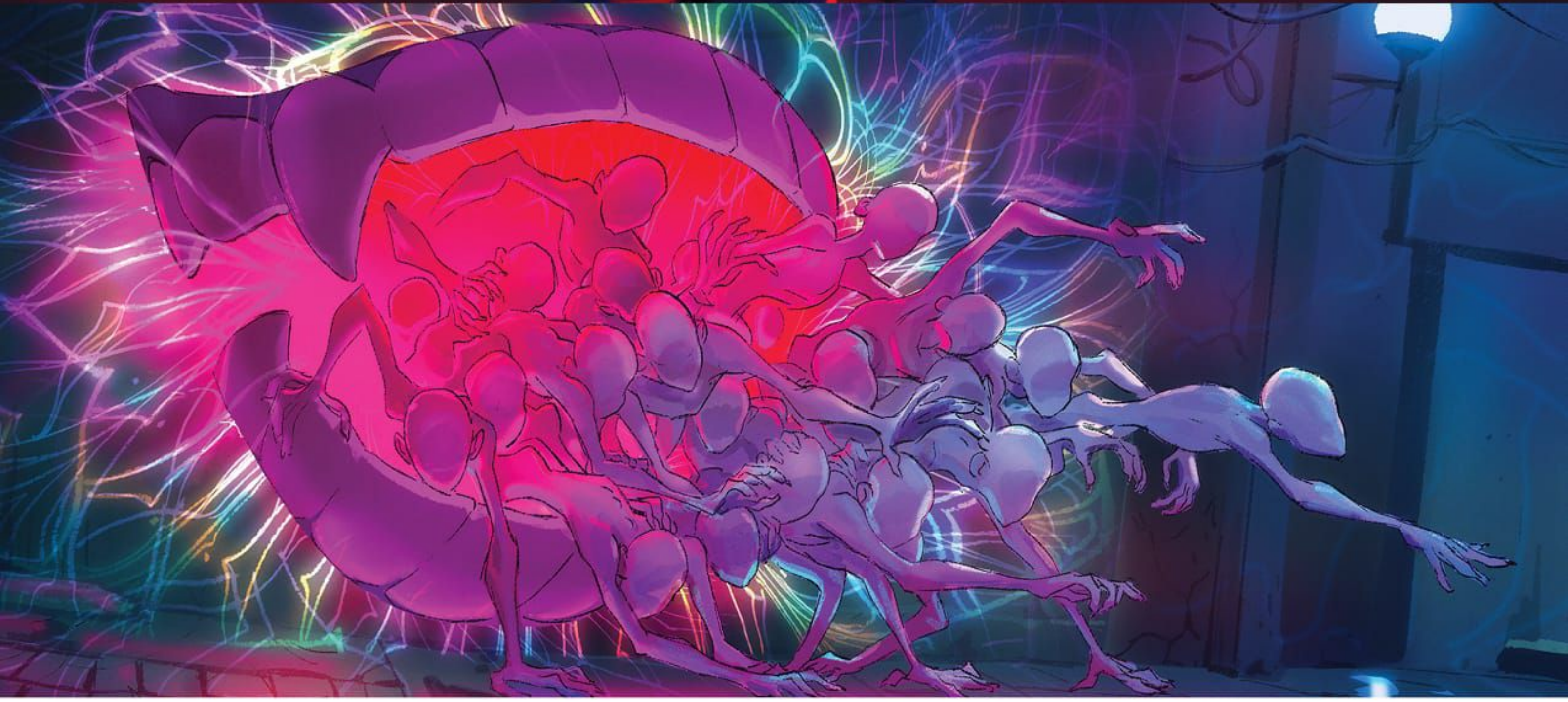




(top) Scott Watanabe, Simon Baek





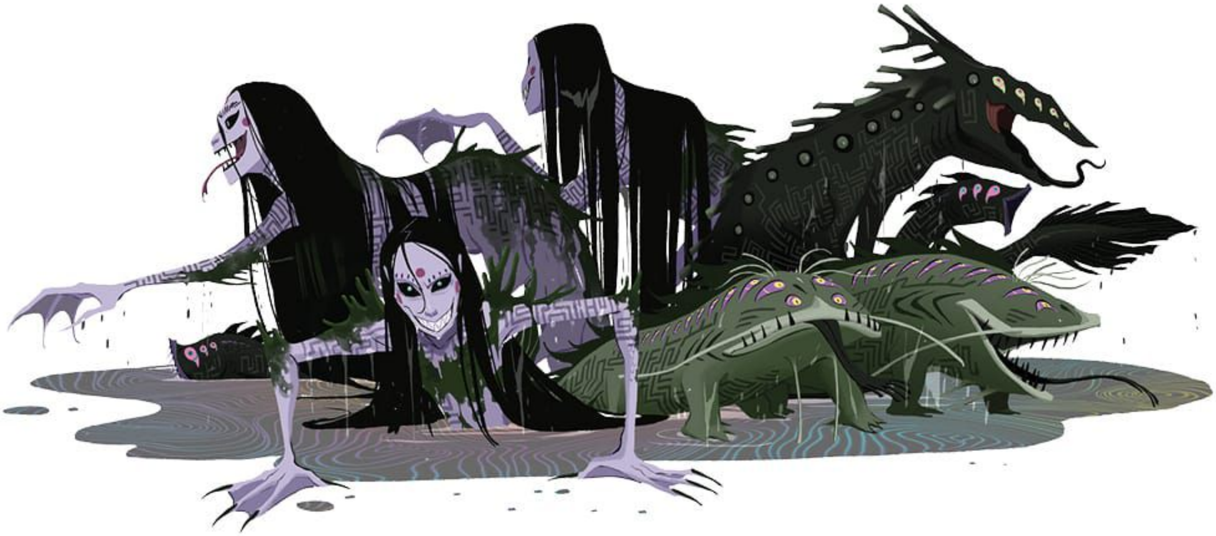


(top) Simon Baek, Scott Watanabe

GWI-MA

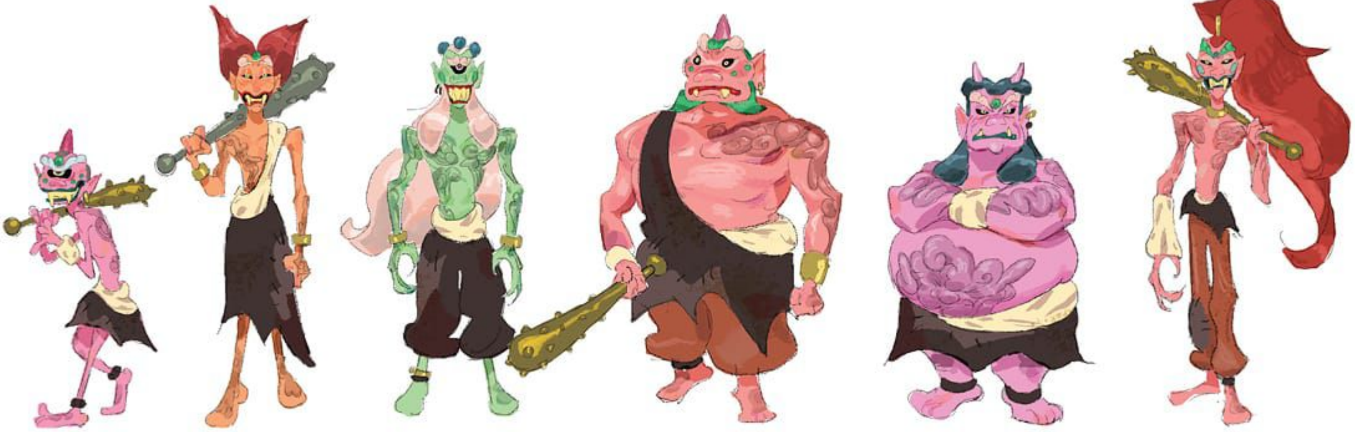
The central power figure in the demon world is Gwi-Ma, a being whose presence and persona evolved greatly over the course of the film's development. Writer Danya Jimenez recalls more mortal versions of Gwi-Ma that ranged from him wanting to be "essentially Mr. G from *Summer Heights High* and all he wanted was to perform on stage as an idol," to a character in a Hobbit-esque journey for the girls. The creative team ultimately decided that Gwi-Ma's most impactful presence was conveyed through the most nominal embodiment. When writer/director Maggie Kang was researching demonology, she encountered one being that was only described as a big mouth that just consumed everything. "There was no physical description of it, so we had a lot of liberties to create the design of him," she adds. And so the *KPop Demon Hunters* antagonist is "this flaming mouth, because he's the voice in all our heads. He's the little whispers that tell you the little bad things about yourself when you don't want to listen to them," explains Kang. Counter to more traditional villains "who want to sit on a throne and lord over the human world, he's kind of nihilistic. He just wants to pull you down into this void and consume your soul…there's nothing beyond it, it's just the end, which feels scarier, and more primal," adds writer/director Chris Appelhans.

Gwi-Ma was a challenging presence in a technical sense as well, demanding close collaboration between the animation and FX teams. The modeling team first built simple geometry for animators to use in posing the rough mouth movements, which in itself took more than a few taste tests. "Finding the right performance balance of where to be literal and where to be aloof with the lip sync took some time: When we got too specific with the sync and hit every percussion it would somehow make Gwi-Ma feel small and unthreatening, but when we didn't hit enough, it felt arbitrary and lacked gravitas," explains animation director Joshua Beveridge. After that balance was determined within the graphically designed language of Gwi-Ma, 2D FX artistry refined the animation with more details. "The 2D step allowed us to have more control, creating a stylized character instead of completely realistic fire movement," notes visual effects supervisor Clara Chan. The last touches involved a 3D fire simulation based on the 2D animation, plus use of a "custom Kuwahara volume filtering technique to preserve the fluidity and natural feel of the fire while keeping it stylized," adds Chan.



DEMONS

Demons appear in a diverse array of personifications when they infiltrate the human world, which allows for subtle intrusion within the storyline, but also fun character design behind the scenes. While they may display wide variation in size, number of limbs, proportions and number of eyes, the general designs of demons are inspired by *Dokkaebi* (mischievous Korean folklore creatures) plus dancheong. Demons also consistently exhibit glowing golden eyes and subdermal patterning, the latter of which echoes the shape language of the Woodblock of *Daedongnyeojido*, an early map of Korea from the Joseon Dynasty.

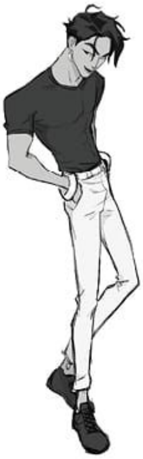


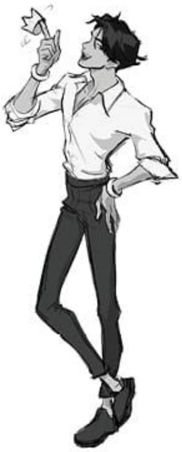
Celine Kim, Jeannie Lee

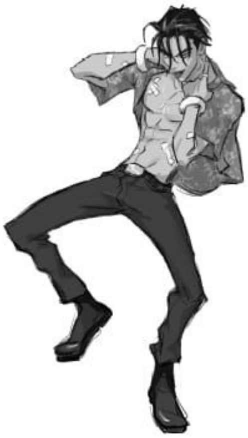
JINU

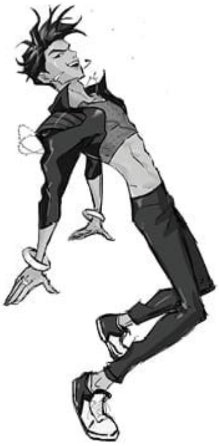
Jinu is the complicated human/demon antagonist of the film, but at first glance, the main impression he exudes is HOT…and not in the hellfire sense, although that certainly does apply in his case. In designing Jinu, character art director Scott Watanabe notes that "the challenge was defining what 'hot' meant in a way that felt accessible, while staying true to the world of K-pop. Jinu's design had to live in two worlds – how much of a bad boy he could be, and how much of that soda-pop cuteness could still come through."

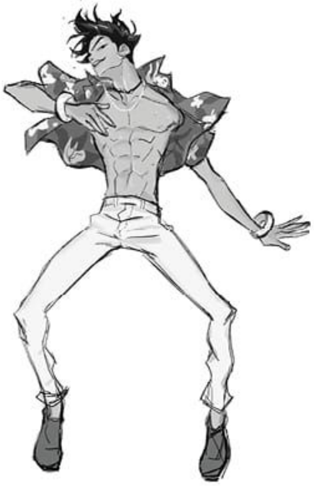
Character designer Ami Thompson says the artistic team "paid an embarrassing amount of attention to his neckline, jawline and body silhouette. I tried to give Jinu a more angular, muscular design, with a slightly sinister grin that would come out when his demon side came through." Jinu's hair alone went through 30–50 different hairstyle variations before landing on the final look. His abdomen was also a focused topic of design, with visual development artist Laura Price noting that "this is the most amount of abs I've ever seen in visual development for any movie. I think every one of us drew Jinu's abs at some point." In establishing Jinu to be a classic and undeniable romantic leading man, the animation team had to "make sure he stood still enough for the lighting team to chisel his jawline with rim lighting, letting his presence and aesthetic speak for itself," adds animation director Joshua Beveridge.

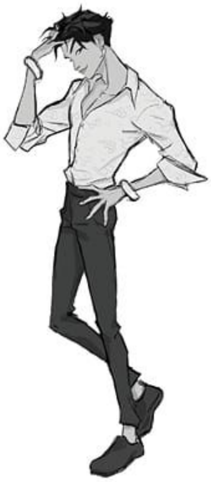


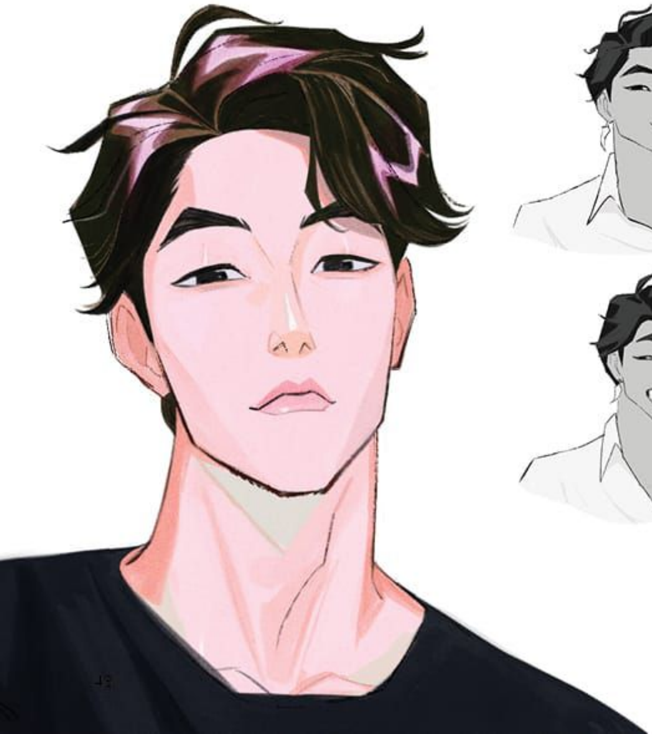


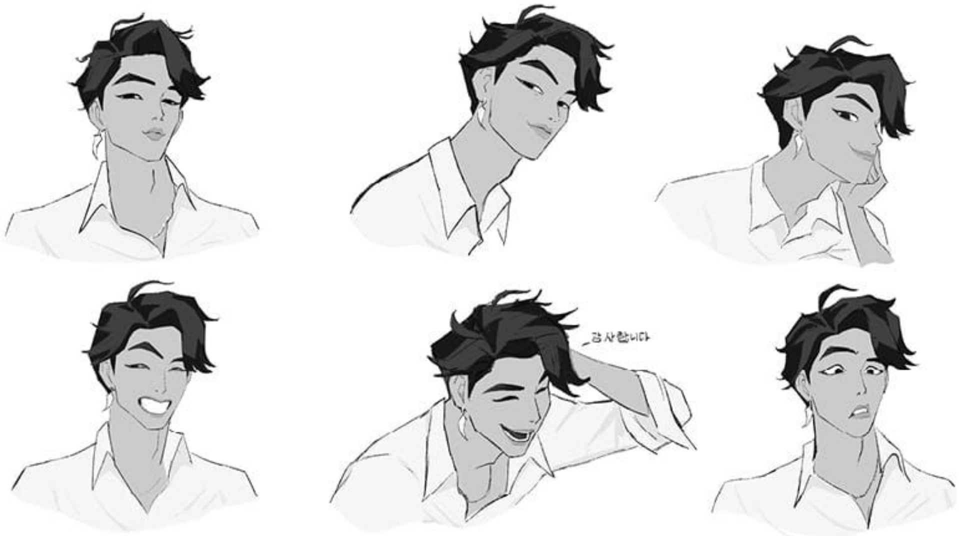




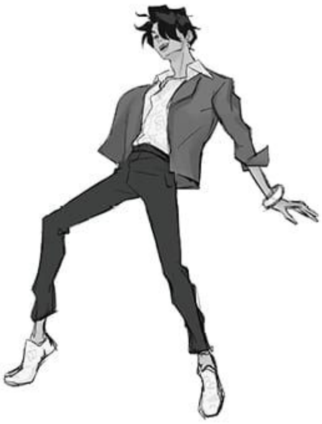


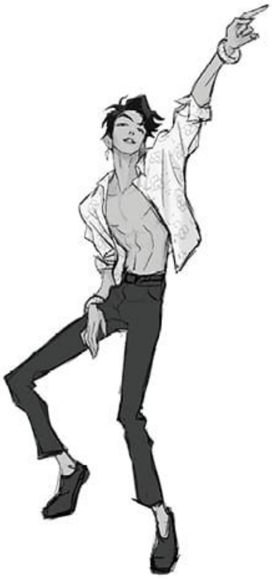


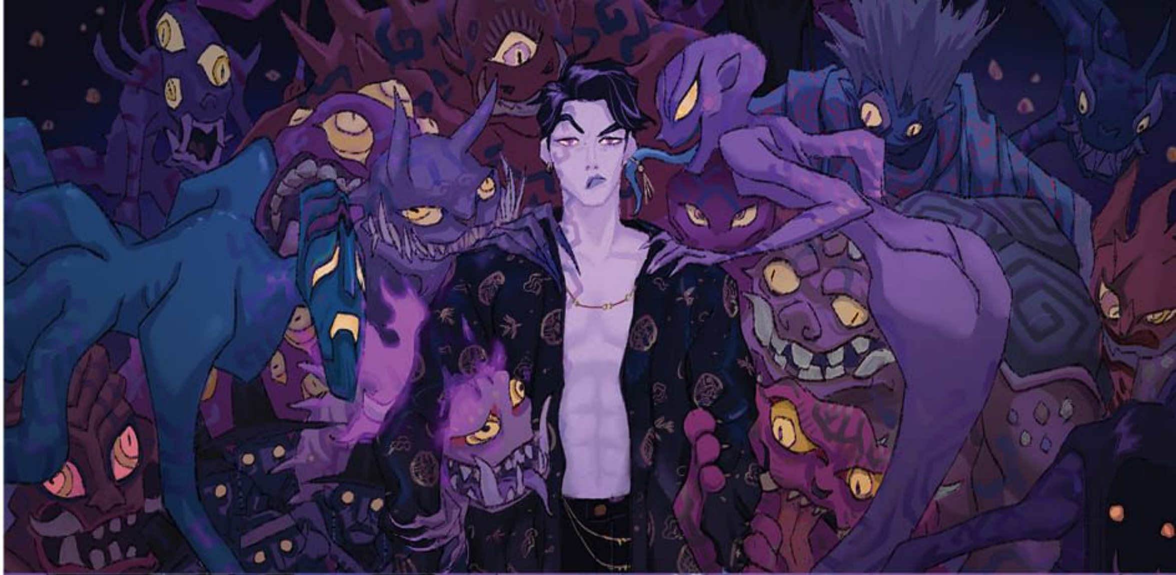


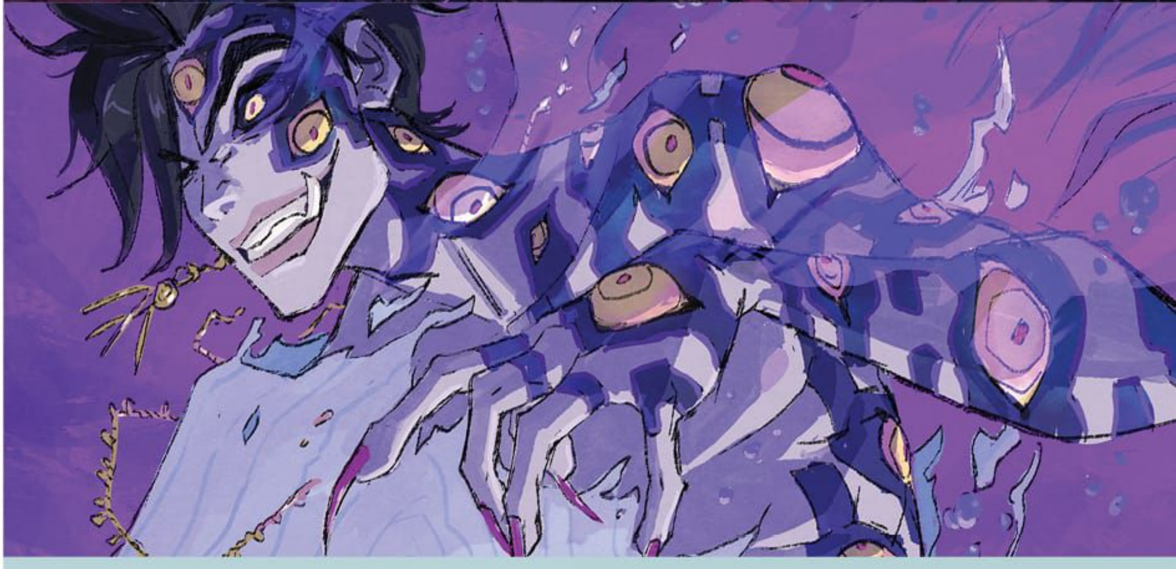


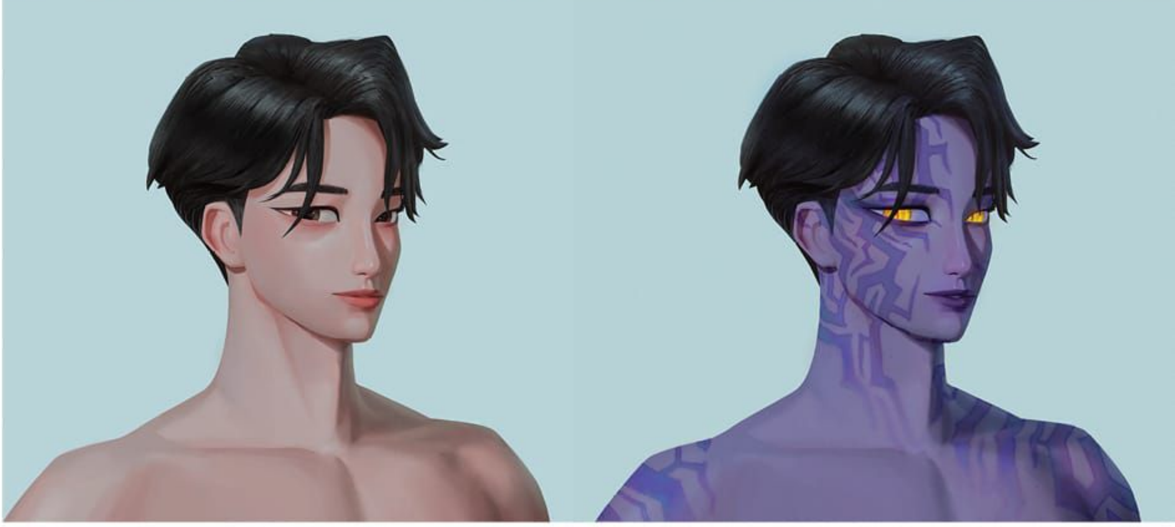
Scott Watanabe, (left) Charles Hilton, (bottom Left) Ami Thompson





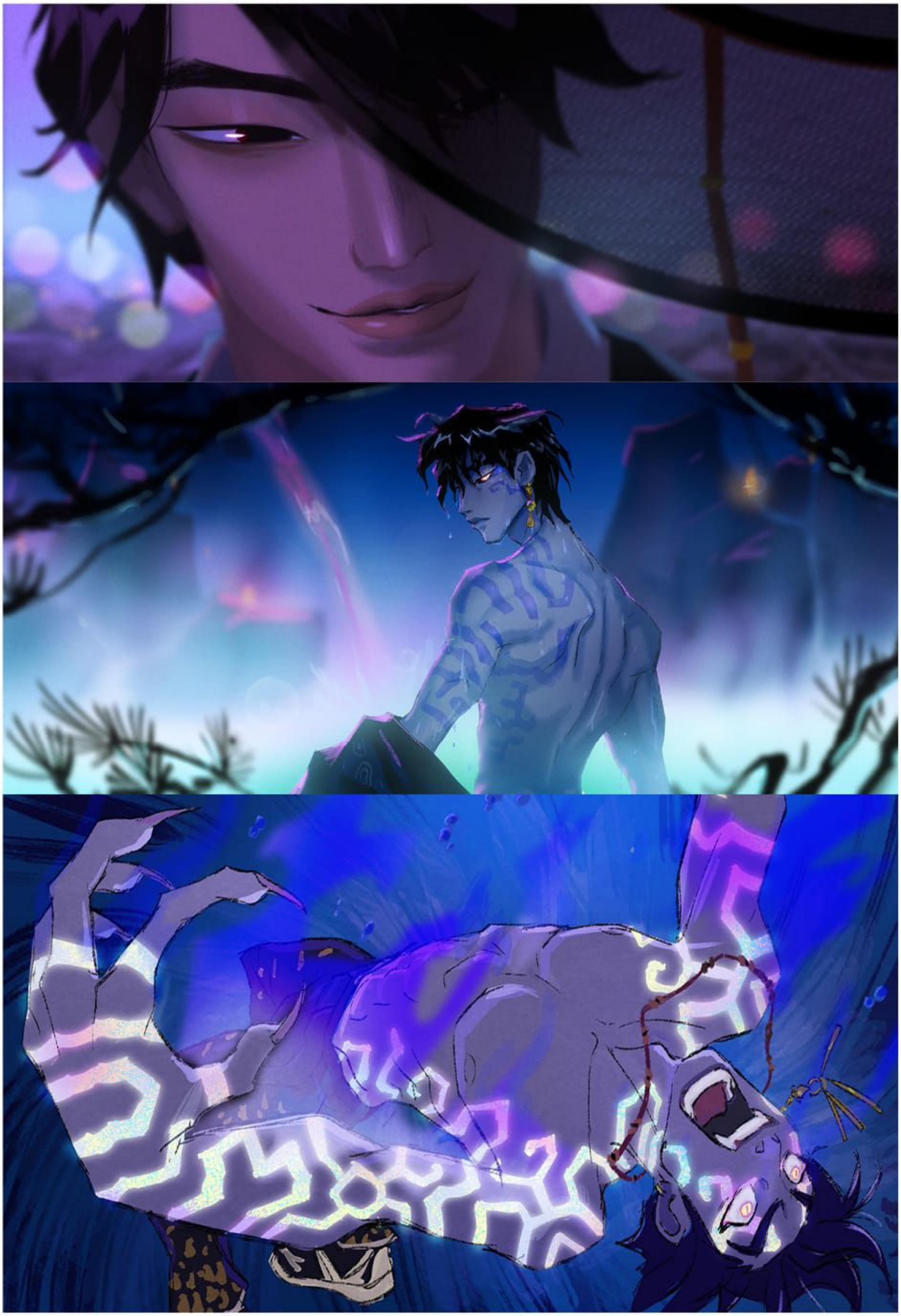






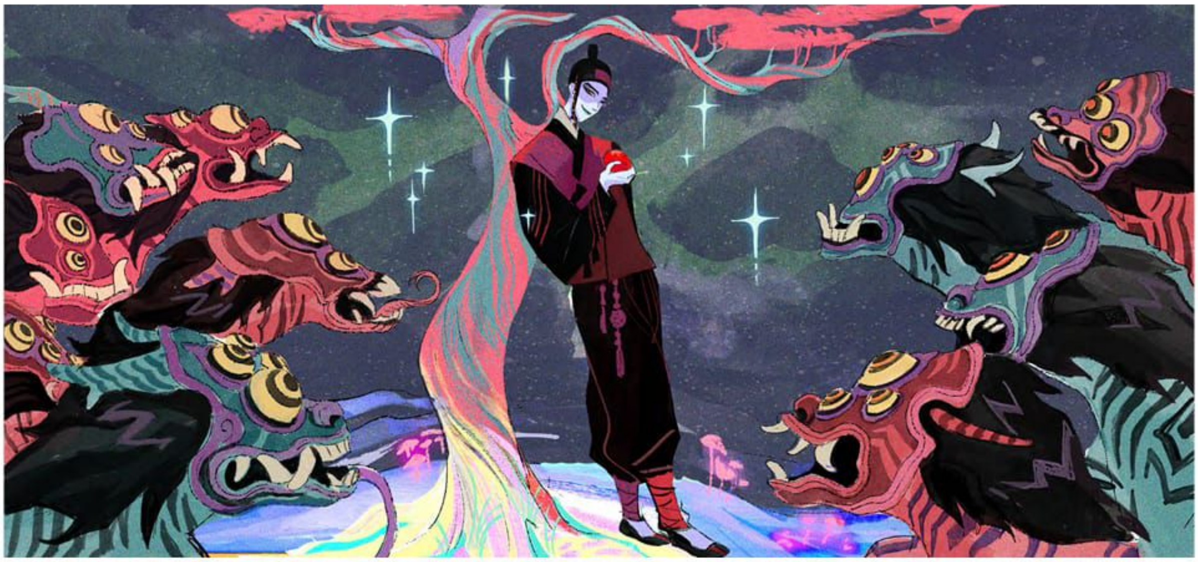
Like all demons, Jinu lives with the tell-tale patterns evident on his body. Visual development artist Nacho Molina points out that the demonic patterns were "carefully developed to feel integrated with the character rather than resembling tattoos." Building upon Scott Watanabe's concept, the patterns are presented with "soft, broken edges and subsurface scattering to give the marks a sense of being embedded beneath the skin, while shimmering highlights (drawn from makeup references) add a luminous, organic quality in the final form," adds Molina.

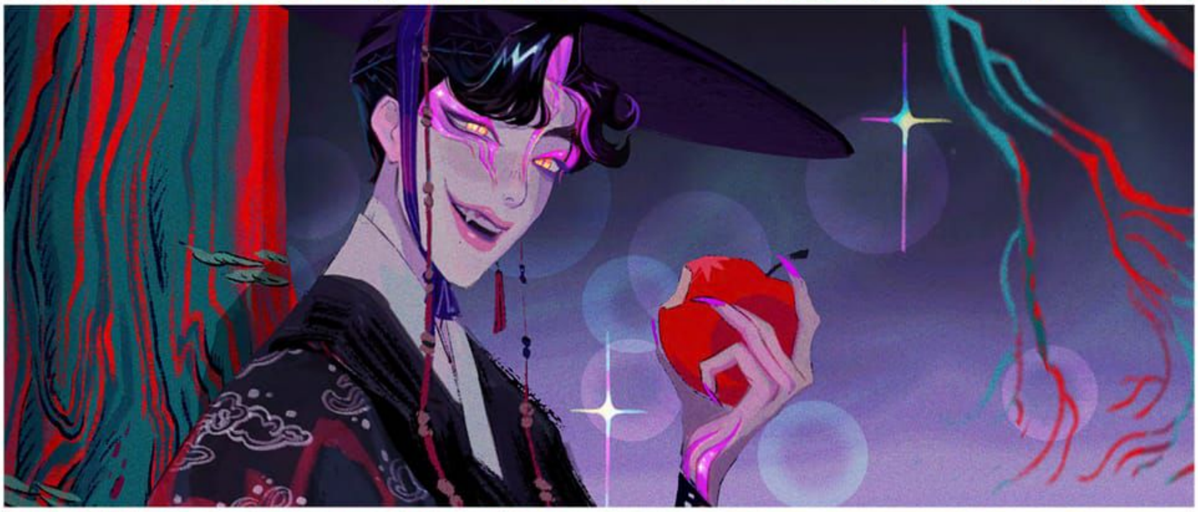
Scott Watanabe, (bottom) Nacho Molina

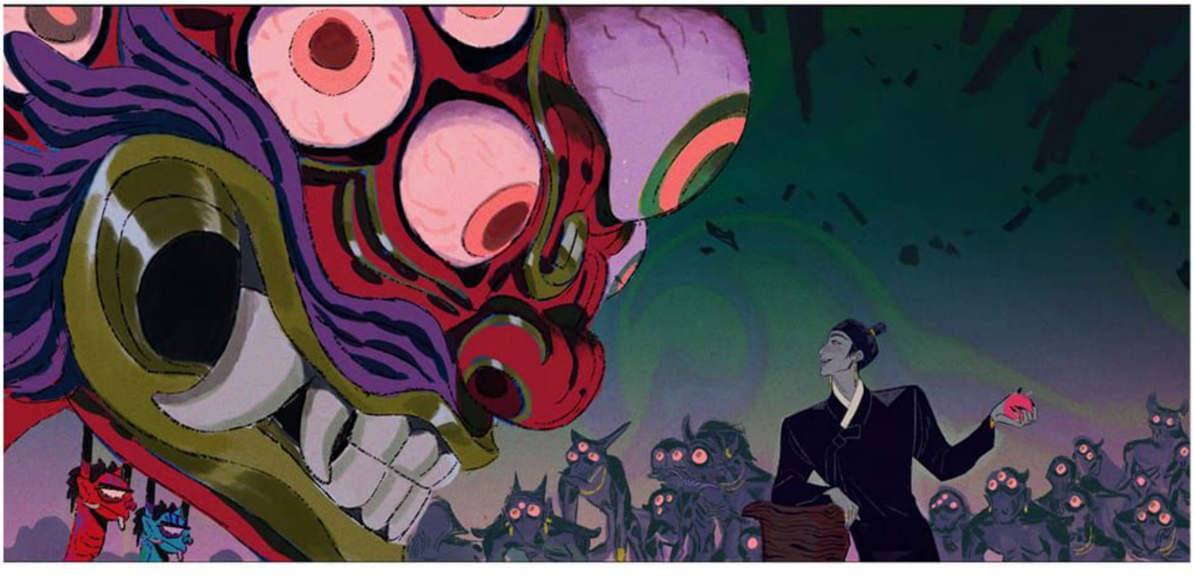


In the earliest wave of visual development for the demon world, the team was exploring designs that involved hot springs, unique vegetation and the feel of an apocalyptic wasteland. Art director Scott Watanabe was the first artist "to try covering the landscape in a crimson magenta that tapped into the feeling of a hellish space, but with a fresh color palette. From there, we used that color as a shorthand for the demons," explains production designer Mingjue Helen Chen. The magenta carried through in a major way, with Gwi-Ma similarly colored and demonic presence leaching through the Honmoon exhibiting this color space.

Meanwhile, character designer Ami Thompson's work explores Jinu's relationship with other demons and Gwi-Ma within the demon world landscape, "looking to discover a sort of twisted beauty to be had there as well," recalls Chen.



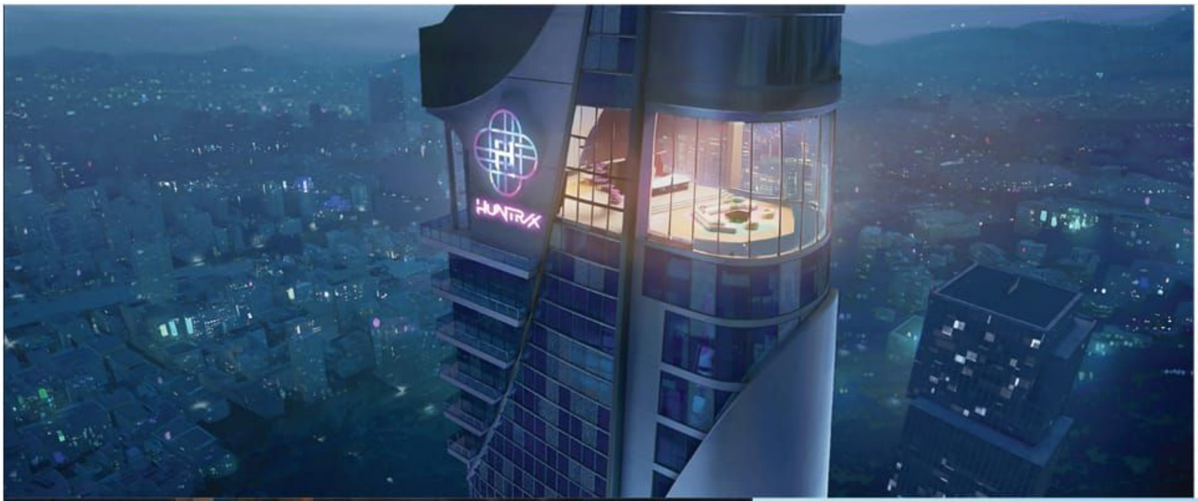


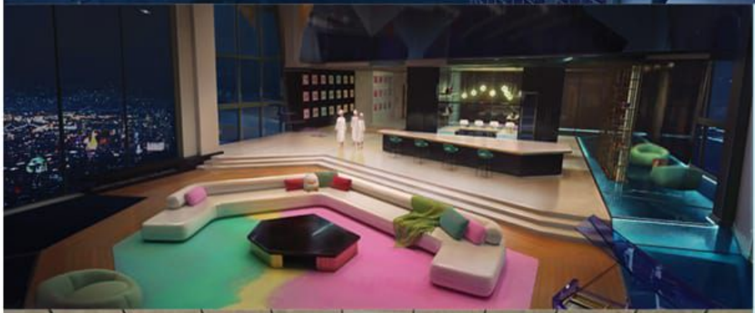


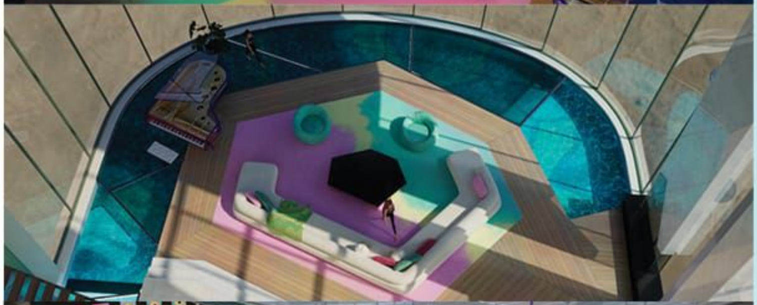
CHAPTER 7

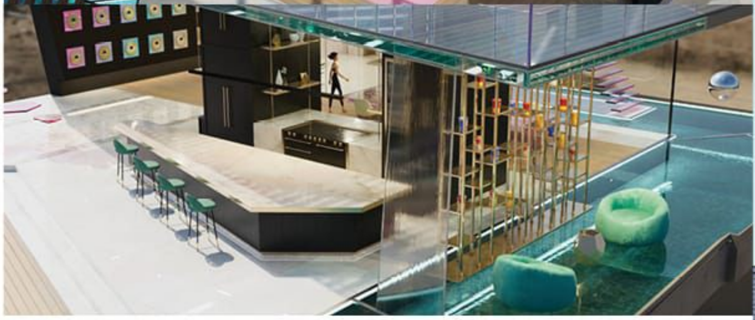
STRATEGY

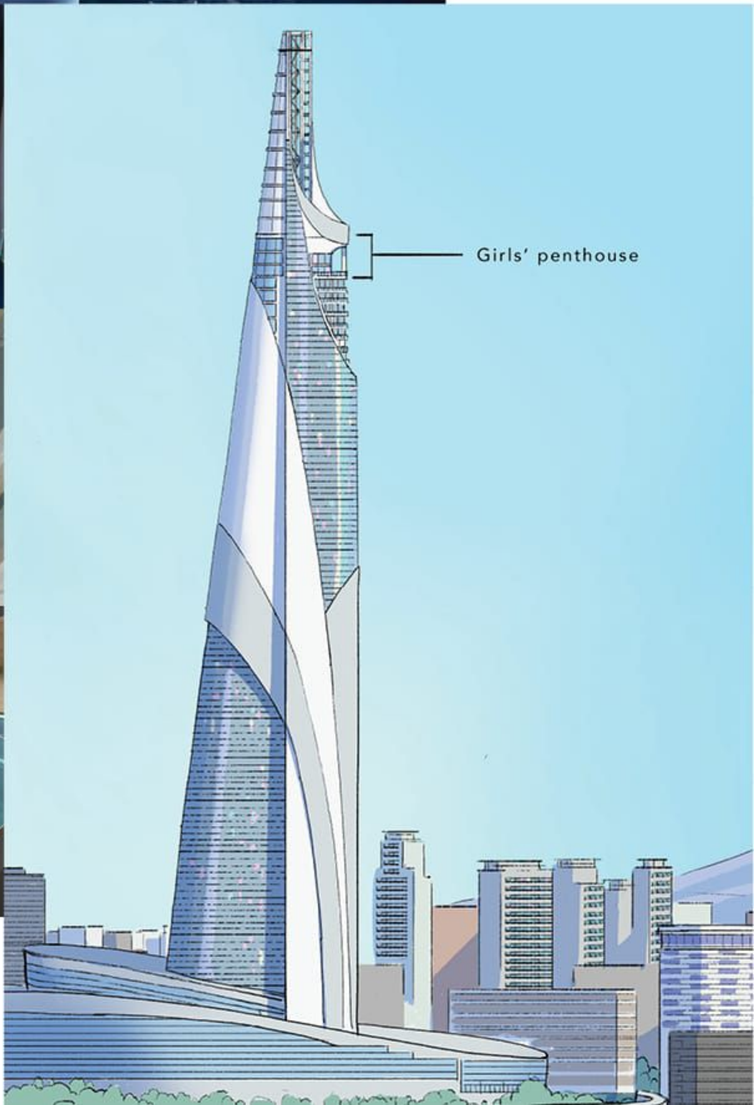
Rumi unveils the next step in the HUNTR/X strategy to seal the Honmoon, paired with a needle-drop of “Strategy” by TWICE, the real life K-pop legends who covered “Takedown” for the final credits of the film. “We were thrilled that TWICE were such great supporters of KPop Demon Hunters, and laying their song into the soundtrack was a perfect fit both energy-wise and story-wise for this moment,” says writer/director Chris Appelhans.



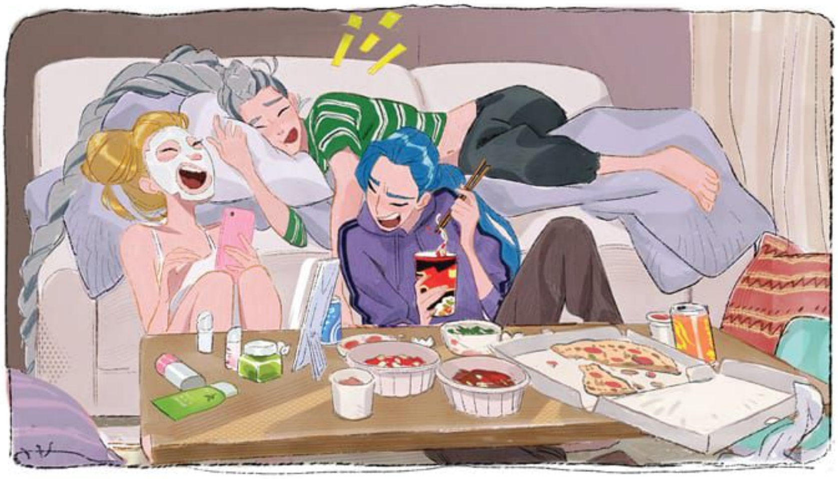






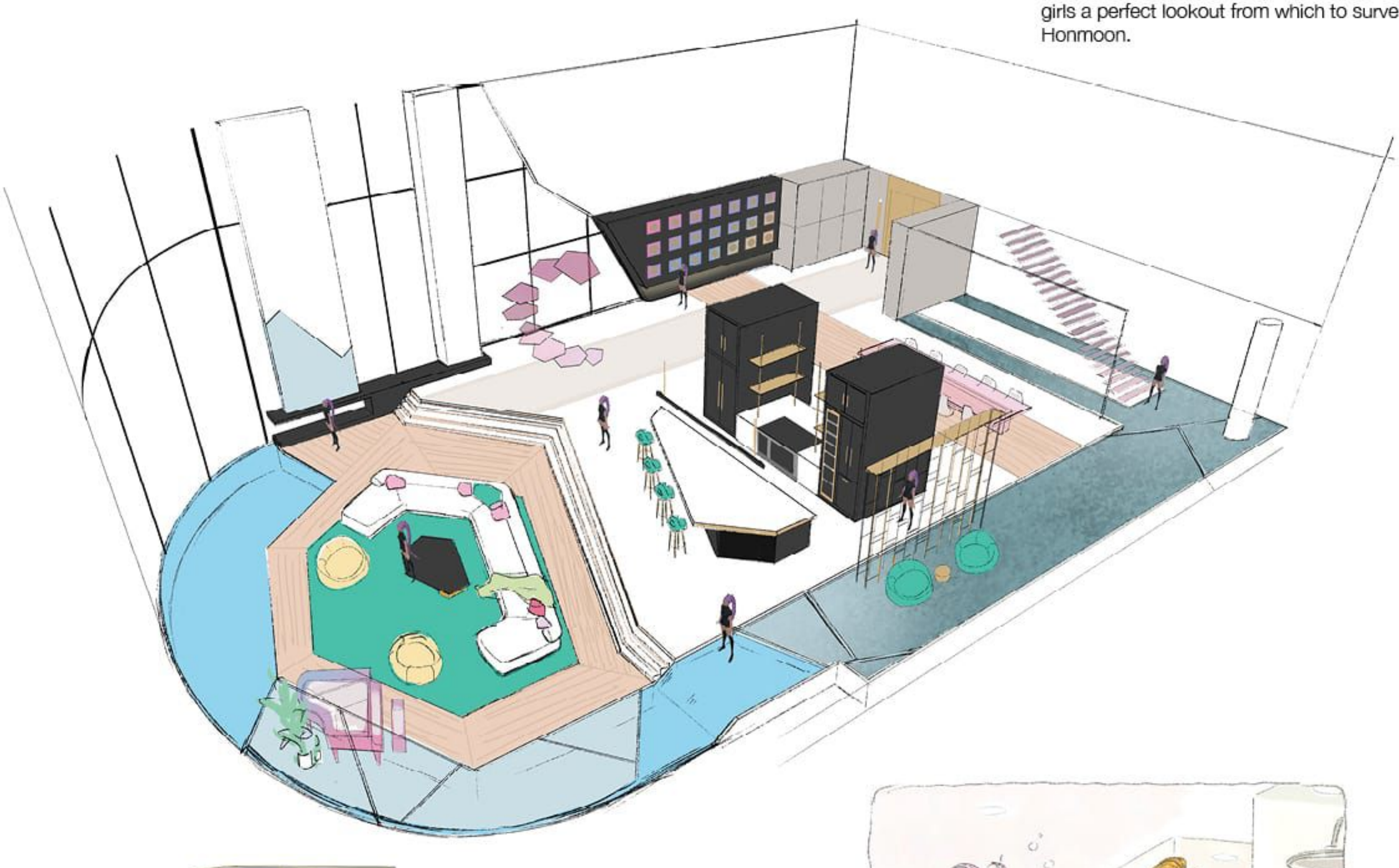


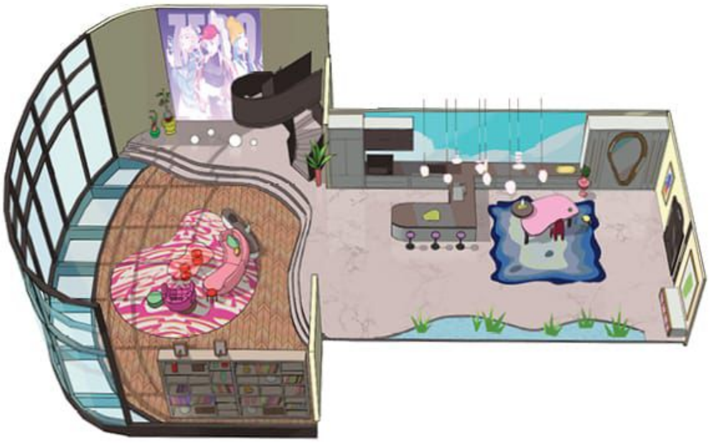
Michael Kurinsky, Nacho Molina, Sony Image Works, Celine Kim

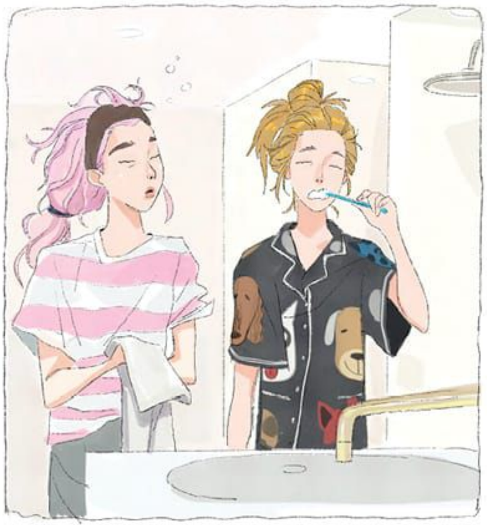


COUCH! COUCH! COUCH!

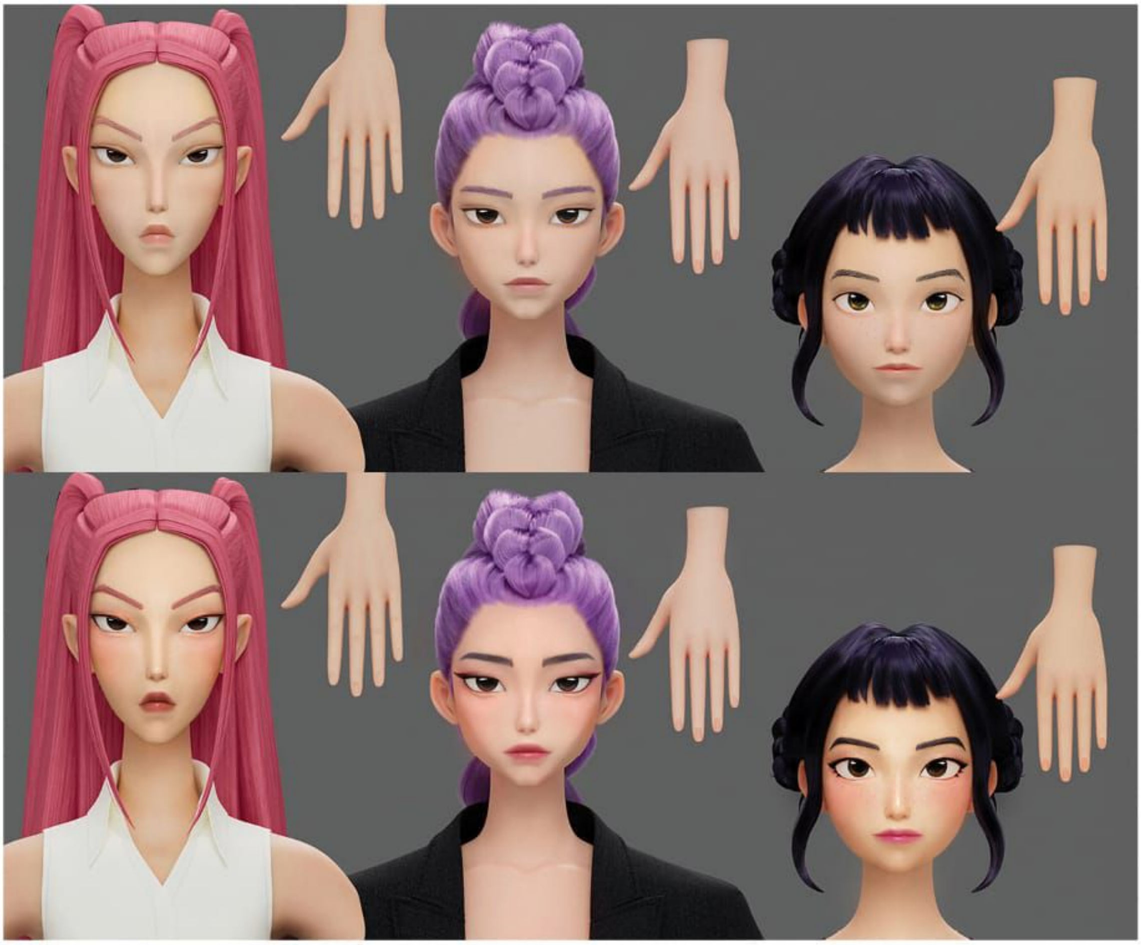
In the rare moments that Rumi, Mira and Zoey are not in public performing concerts or battling demons, they enjoy private time in their well-appointed penthouse home. "The girls are so over the top that they live in the penthouse of an iconic skyscraper, literally reflecting the feeling of being on top of the world and at the height of their careers when this movie opens," allowing a big swing to Rumi's extreme lows later in the film, explains production designer Mingjue Helen Chen. Although the space is stylish and luxurious, portraying a "wish-fulfillment aspect, it also needed to reflect the girls' normal lives, so we added things like the bookshelf of ramyun, and the cozy throw pillows and hangout couch," says writer/director Chris Appelhans. As an added bonus, the panoramic view of the city from the penthouse gives the girls a perfect lookout from which to surveil the Honmoon.







Ami Thompson, Mingjue Helen Chen, Henry Wong, Ami Thompson

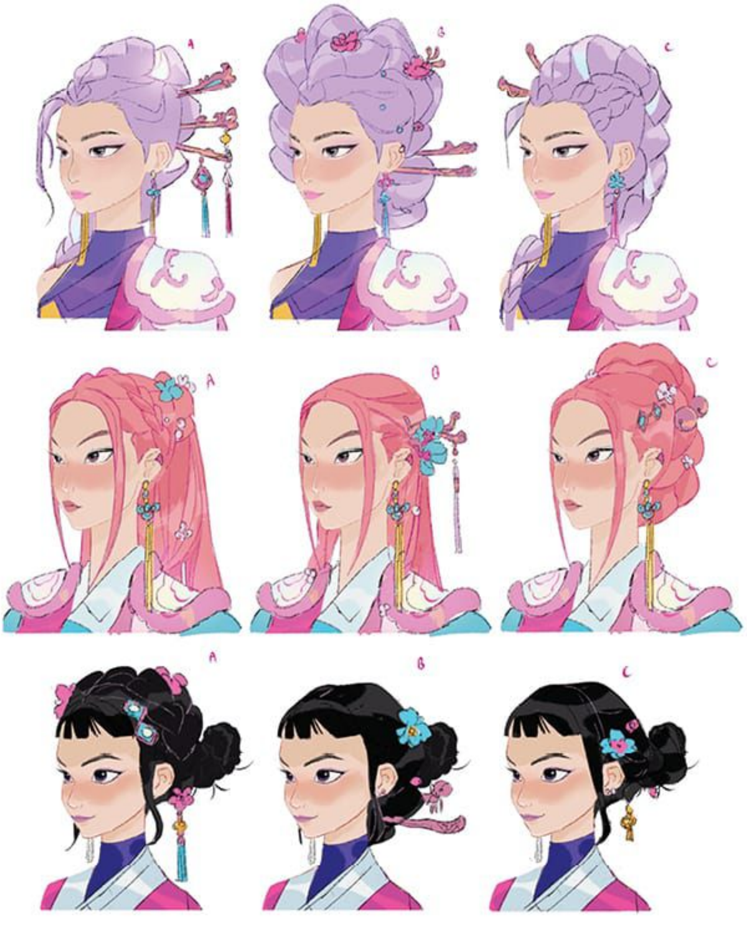


HAIR AND MAKEUP

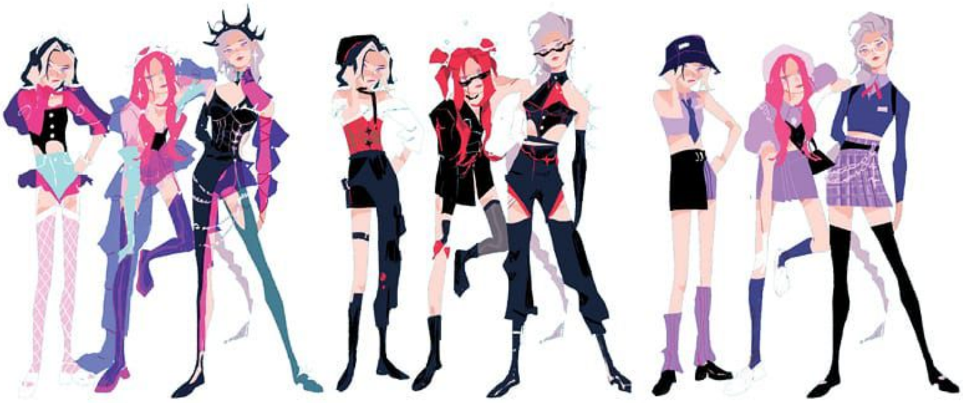
HUNTR/X hairstyles were created with a graphic approach, inspired by both K-pop and traditional Korean styles, but pushed to give each character an iconic hair shape and color as her signature look. Their long hair and braids were built with art directable properties to make sure the girls' manes would stay appealing in any mode of action which has quite a range, spanning epic dance performances, a moment of chill time here and there, and of course, demon hunting. "Rumi's braid is designed as a cool mohawk to modernize it, and it's lavender because we love anime heroes who have great colorful hair," says writer/director Maggie Kang. For added edge, character designer Ami Thompson added a stylized zigzag highlight effect.

Character art director Scott Watanabe watched hours of makeup tutorials from specifically Korean makeup artists to recognize the different beauty standards in America versus Korea, which also differs from Chinese and Thai makeup, to dial in the trio's look as authentically as possible. "One example is the *aegyo sal*, a little bit of fat right in the bottom eyelid that gets accentuated because it gives a youthful impression, with Korean makeup specifically highlighting it," notes production designer Mingjue Helen Chen. This "charming fat" detail was such an important part of the desired look that the Imageworks crew built it into the models and rigged the face in a way where animators could scrunch the little eye bag up for expressions.

In another look of public versus private life, the girls are sometimes shown without makeup, the exact opposite of how well-polished they are for their global performances. This dialed-down appearance is one of nearly two dozen looks that HUNTR/X exhibits, considering the mix of costuming and makeup options worn, seemingly a record-setting number of unique looks for a single animated film. "It was like playing dress-up or paper dolls, doing a mix-and-match of different assets to create new looks," recalls writer/director Maggie Kang. This mellow makeup scene is a fun contrast to the many HUNTR/X-mode artistic looks that honor the high-fashion demands of the K-pop scene, as well as to the high-energy "toss-the-compact-while battling demons" vibe that Rumi, Mira and Zoey endeavored in the midst of their freefall.

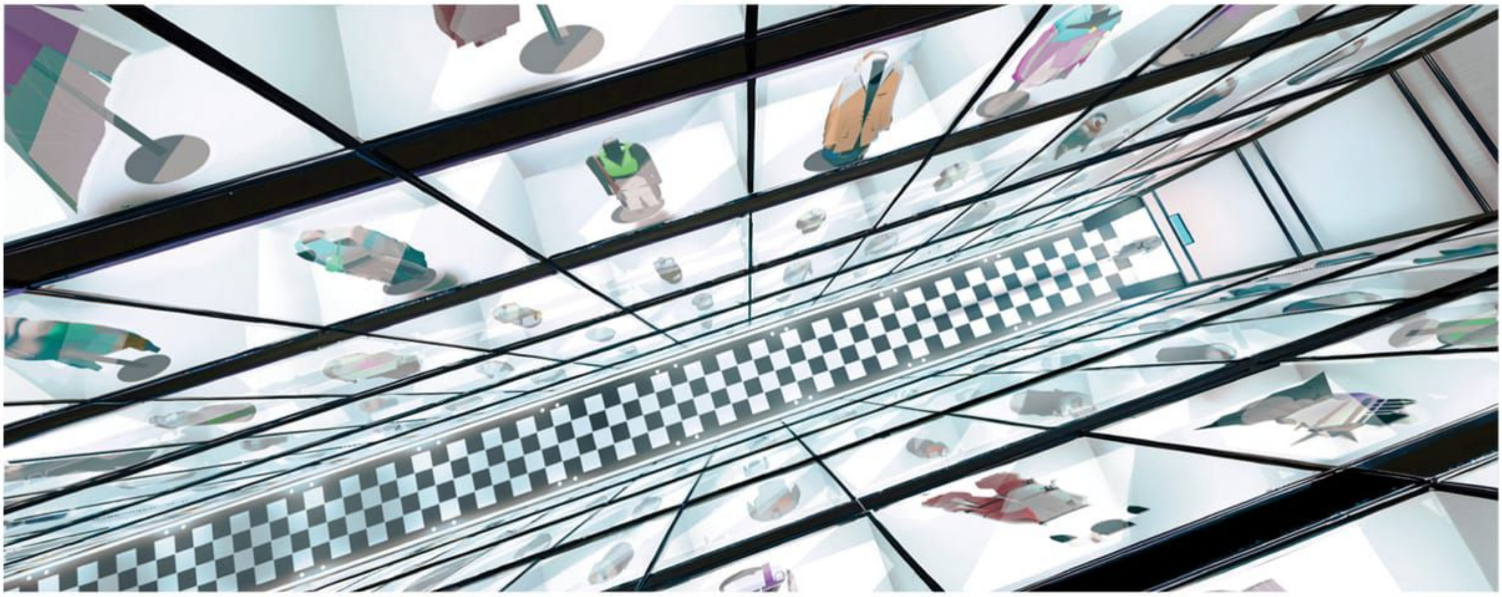


Mingjue Helen Chen, Scott Watanabe



FASHION

With fashion being a key part of the K-pop scene, great energy and creativity was spent on the costumes for HUNTR/X. A wide variety of cloth and textures were used in everyday outfits and stage wear, thoughtfully considering how much detail was needed and how to curate reflectiveness and transparency in a vast range of lighting situations. "In my original vision, their costumes would have been literally woven out of Honmoon threads – so that during the battle sequences, as they flew through the air, the flowing threads would evoke hanbok references but in the girls' own, modernized interpretation," recalls character art director Scott Watanabe. But as the final film stands, there is a holistic design theory that tracks the girls' journey, leading with outfits "that are bright and colorful, but with a subtle warrior edge – hints of hidden armor within the motocross style to suggest they're ready to slay demons at any moment. Color-wise, the palette is unified yet still distinct, with touches of the Honmoon colors woven in, though not dominant yet," he adds. Full Honmoon colors emerge in costuming toward the end of the film, and by the time that comes, Rumi alone has exhibited 23 outfits herself.

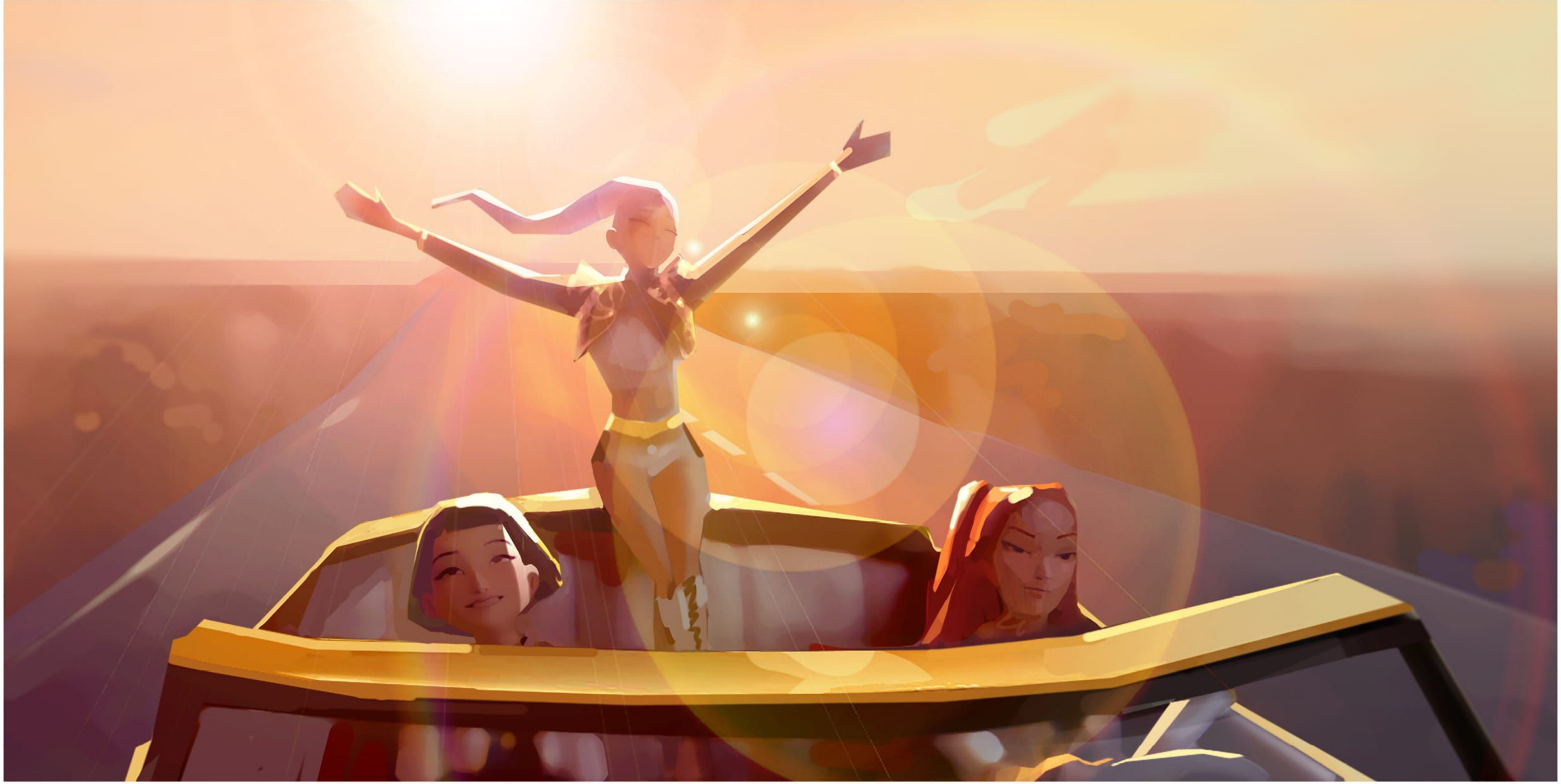


Scott Watanabe, Marion Bordeyne, Michael Kurinsky

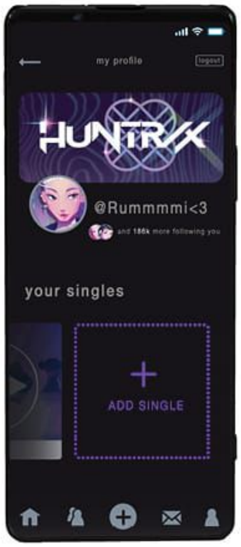
CHAPTER 8

GOLDEN

Just when the girls take a moment to relax, Rumi decides the time is right to release their new single, “Golden,” which is written by EJAE, Mark Sonnenblick, IDO, 24 and TEDDY. Writer/director Chris Appelhans explains that the “Golden” song was one of the last pieces of the story to be figured out, because it serves many purposes in the first act: it presents a mini biography of each girl – their origin, their struggle, and their shared dream; it is the “I want” song for the girls; it moves the plot forward; and it reveals Rumi’s secret. “‘Golden,’ as the song that’s meant to create the golden Honmoon, is both the plot goal of the movie and a vessel for the girls’ personal and emotional goals,” he says.



Wendell Dalit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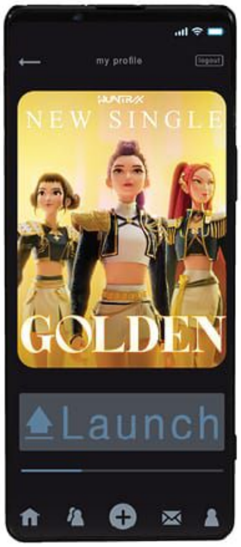
and 186k more following you
your singles
ADD SINGLE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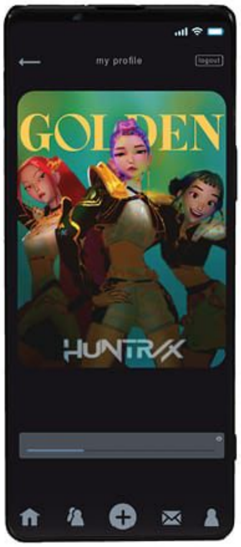
NEW SINGLE
GOLDEN
Launch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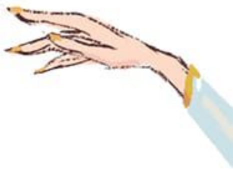
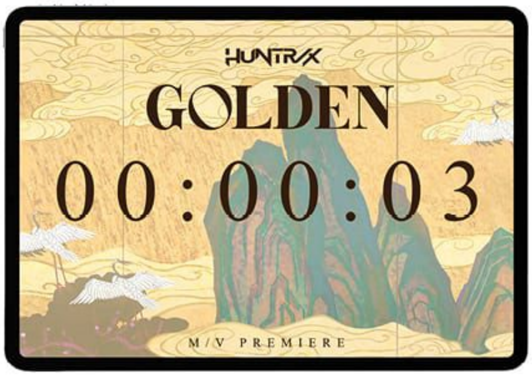


UNLEASHING THE SINGLE

As expected, the impending release of the song has the band's vast fandom watching the clock with a global countdown, and once it's launched into the audial realm, "Golden" is a viral hit, with memes and reels and commentary blowing up social media.


HUNTR/X
GOLDEN
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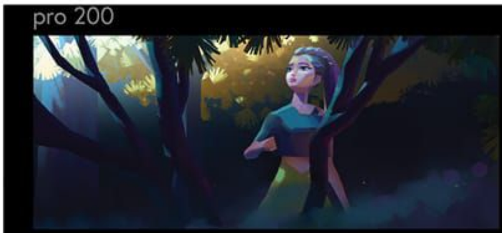
M/V PREMIERE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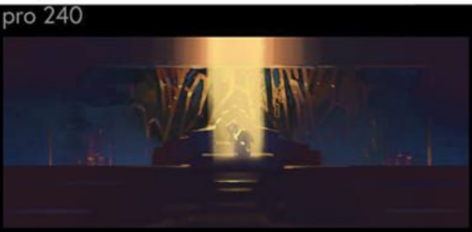
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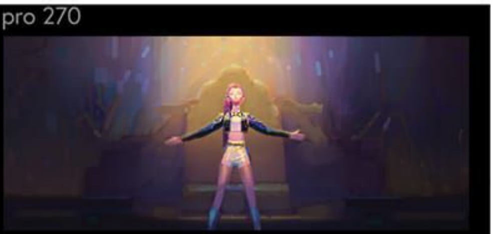
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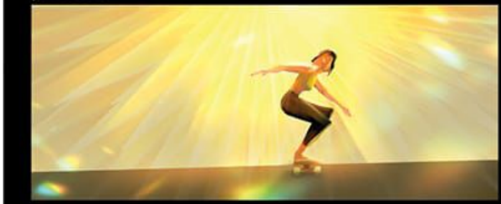
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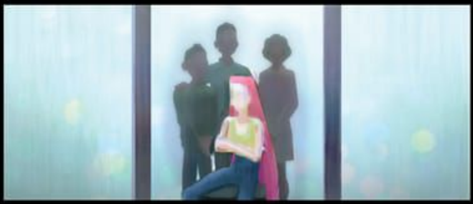
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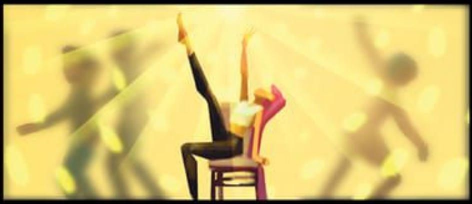
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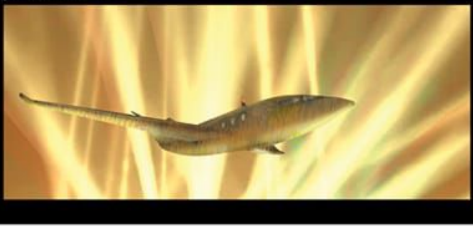
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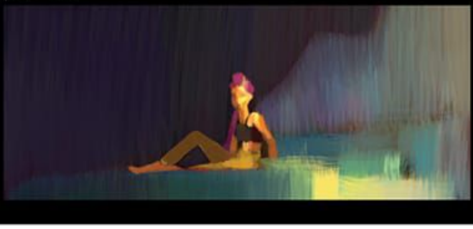
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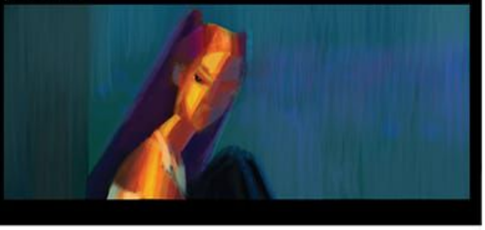
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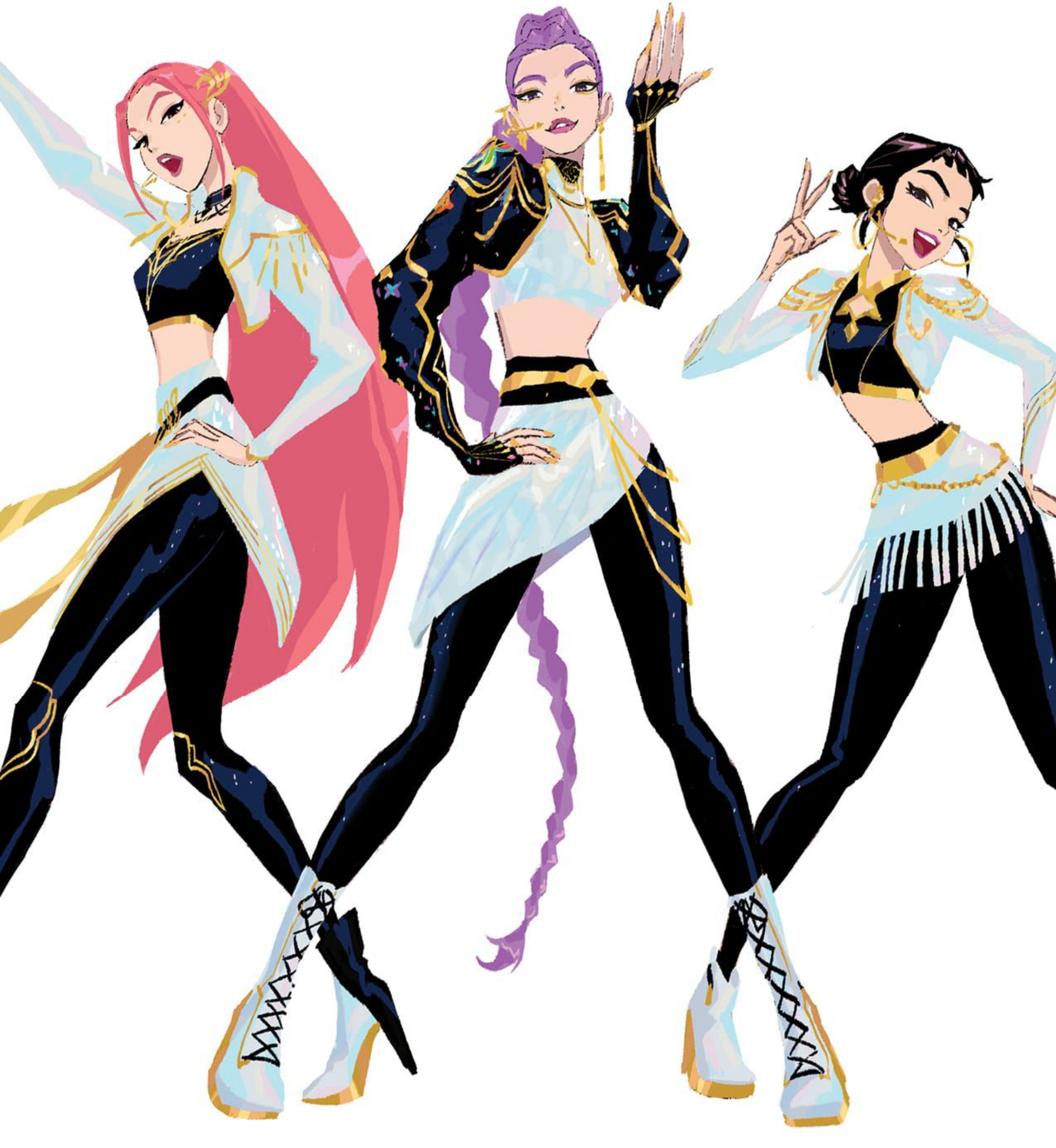
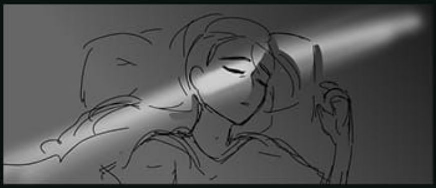
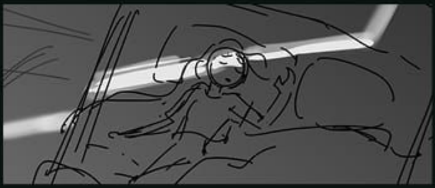
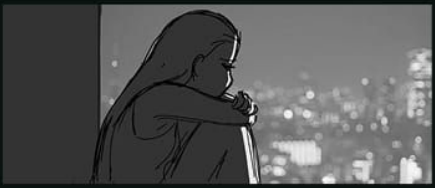
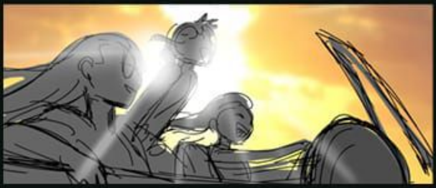
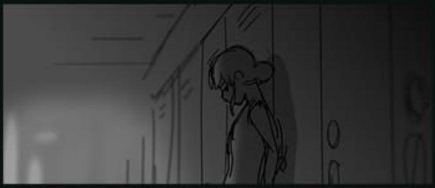
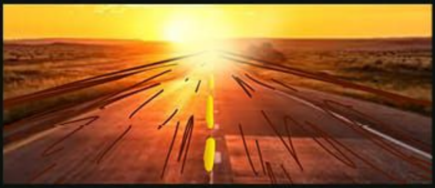
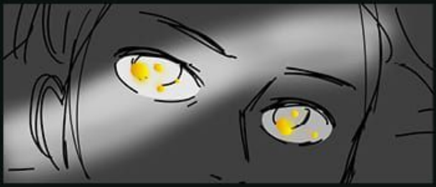
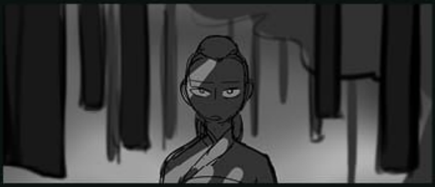
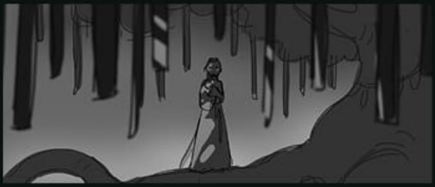
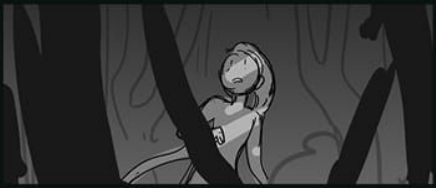
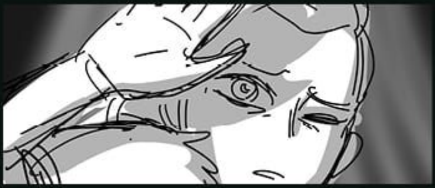
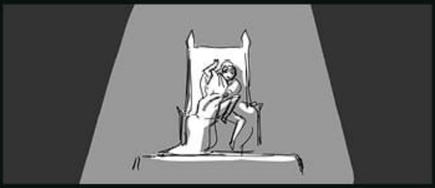
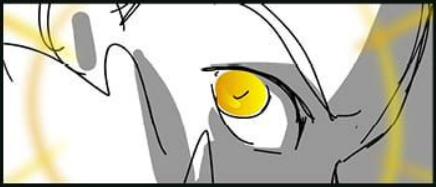
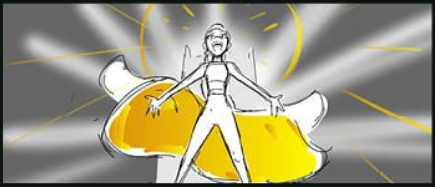
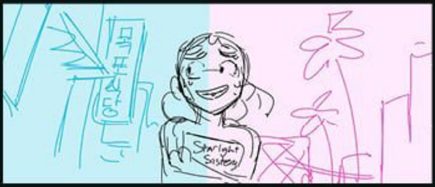
Moises Gomez, Moises Gomez / Tiffany Pham, Wendell Dalit

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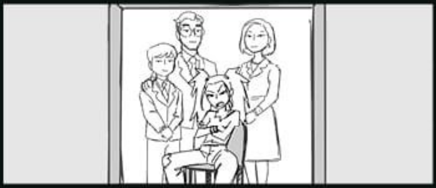
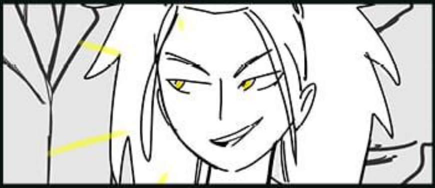
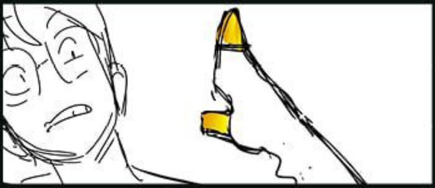
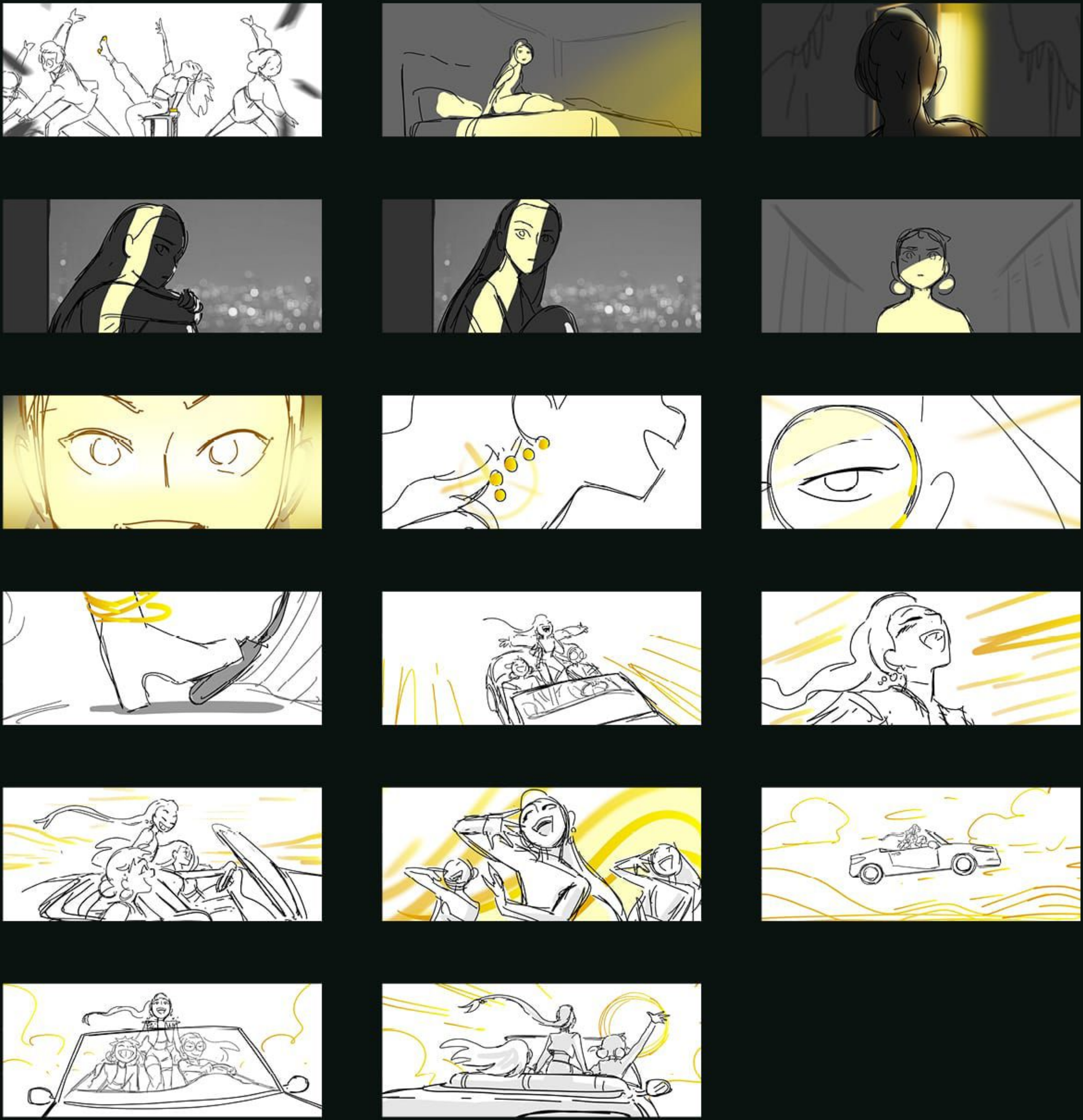
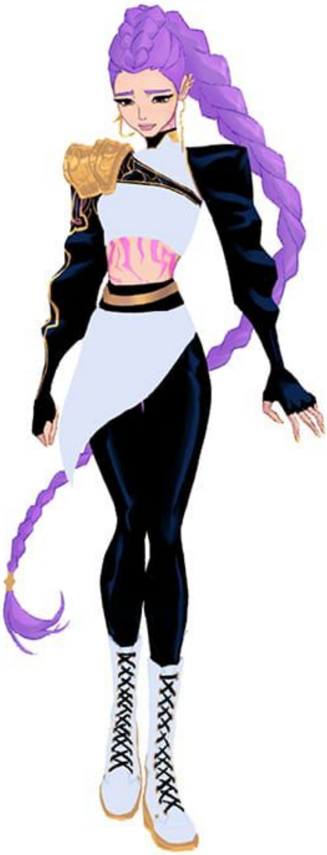
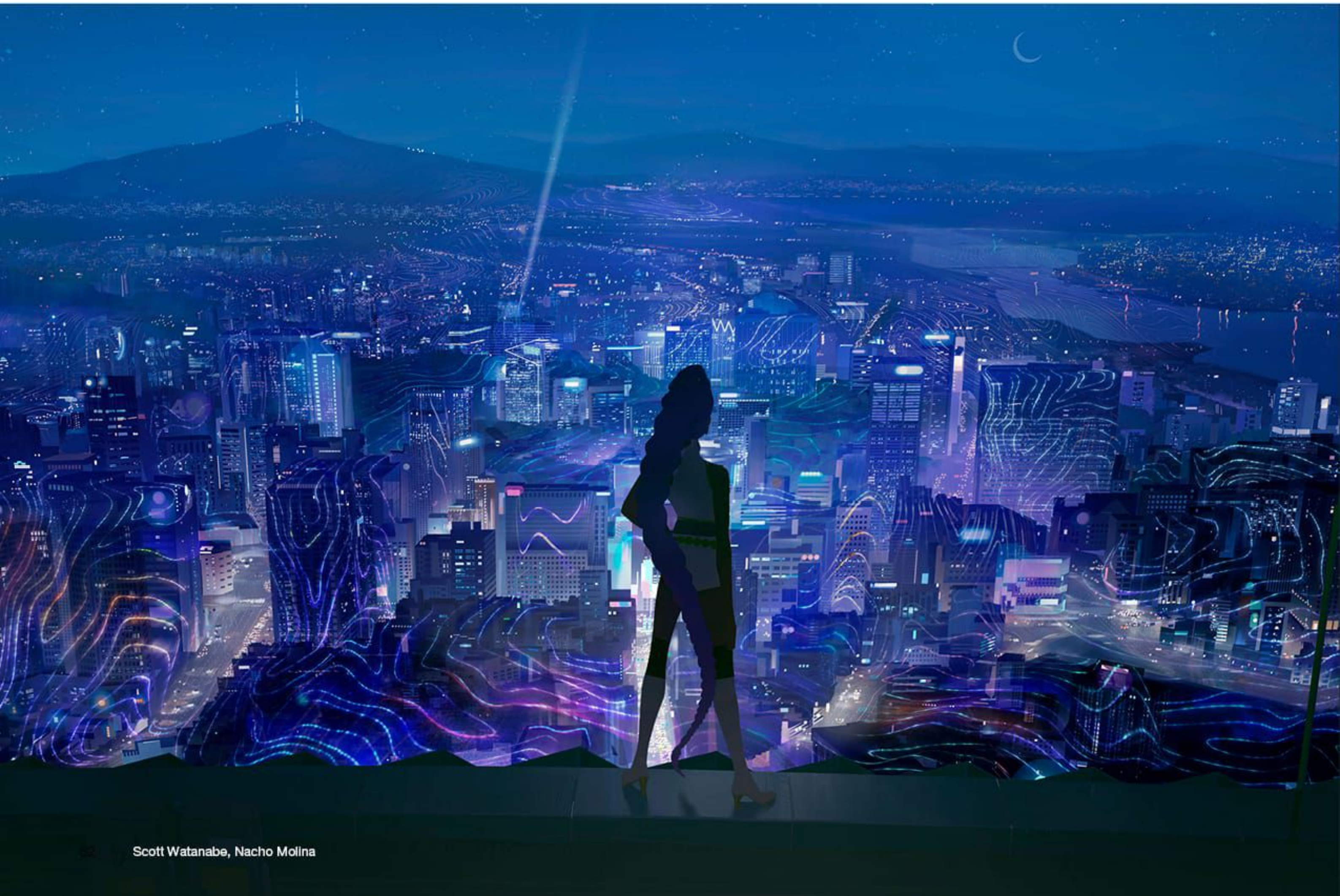






“Golden” is introduced as the new single for HUNTR/X and is broadcast first as a music video, then revisited in a number of scenarios and scenes, particularly highlighting Rumi’s journey. Boarding the music video segments was a creatively fun challenge for story artist Bridget Underwood, as “there are so few limits on what can be in a music video, it was a blast getting interpretive and vibey with it. The combination of great visuals with great music elevates both into something greater than the sum of its parts, the same way that dancing is such a huge part of what makes K-pop incredible,” she says.

“It’s a song that was meant to be an athletic vocal challenge, something that only Rumi can sing, so that the audience realizes she is doing something Olympic…and that when she stops being able to sing it, they feel like the world is falling, the sky is falling, everything’s caving in,” notes executive music producer Ian Eisendrath. On a production level, “Golden” is also quite a performance journey for EJAE, who provides the incredible vocal performance for Rumi, after having also written the bulk of the toplines and lyrics alongside fellow songwriter Mark Sonnenblick. Sonically, “Golden” is more evolved than the opening song, incorporating a bridge that truly hones in on Rumi’s emotional state. “The song goes from being inspirational pop to totally sotto voce, downtempo, interior, internal, a little bit darker, as Rumi’s seeing her patterns while she’s hearing Zoey and Mira’s laughter from the dressing room on the other side of the wall, finally realizing how completely isolated she is,” adds Eisendrath.



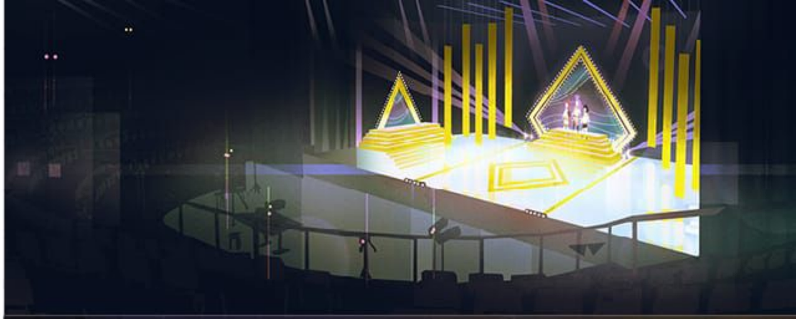


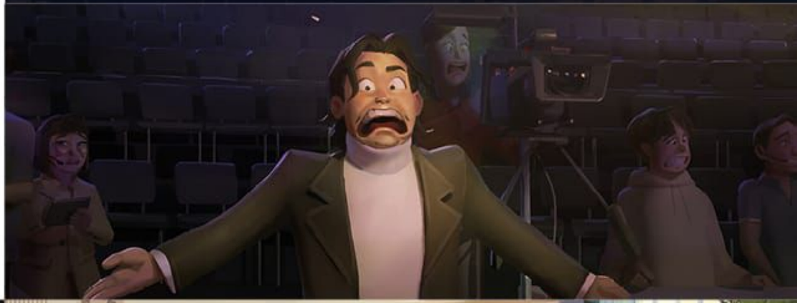
Scott Watanabe, Nacho Molina

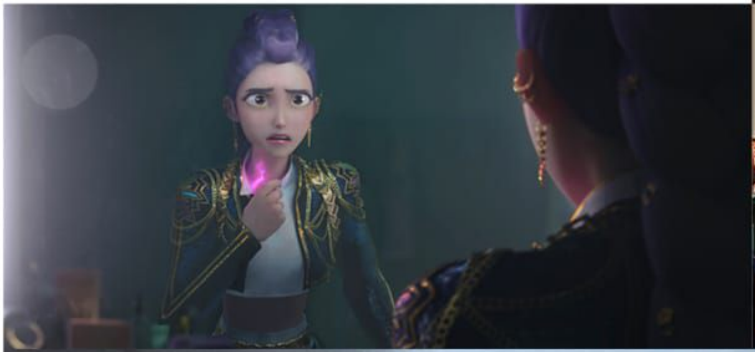
LOSING VOICE

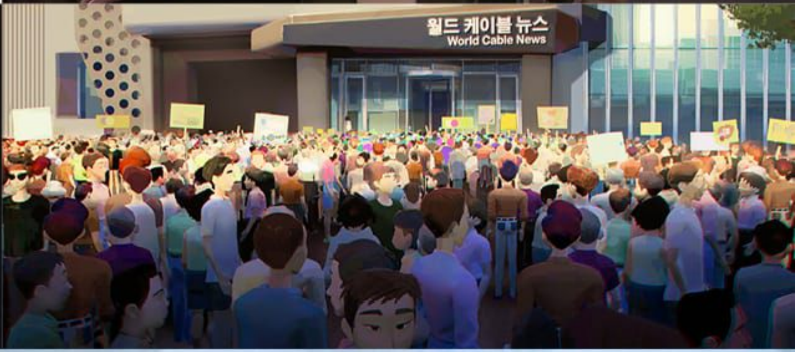
For the "Golden" rehearsal, the art direction choice to "expose Rumi under a harsh theatrical spotlight, highlighting her voice crack as a moment of vulnerability and personal setback," was a particularly impactful moment, explains visual development artist Nacho Molina. It was important in telling Rumi's story that the audience "track the state of Rumi's voice in the film to lead to her voice failing. What made it better, what made it worse in a way, is that it followed her denial of herself," notes Damien de Froberville, president of Sony Pictures Animation.

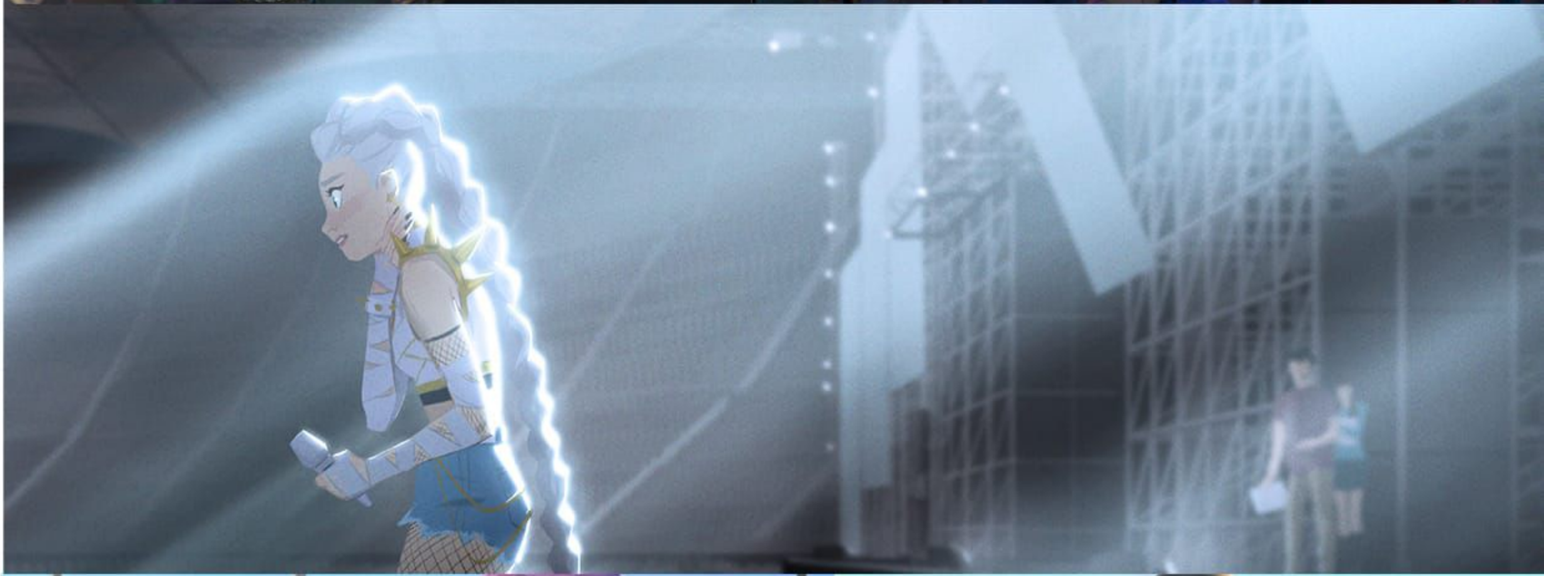
It's as if all the weight of years of carrying her secret half-demonness, under Celine's strong advisement, has come crashing down on the most vital outward-facing trait of who Rumi is…threatening to silence her once and for all.

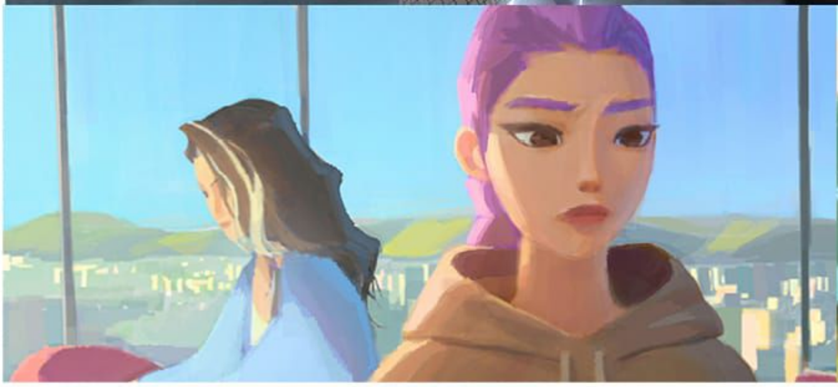


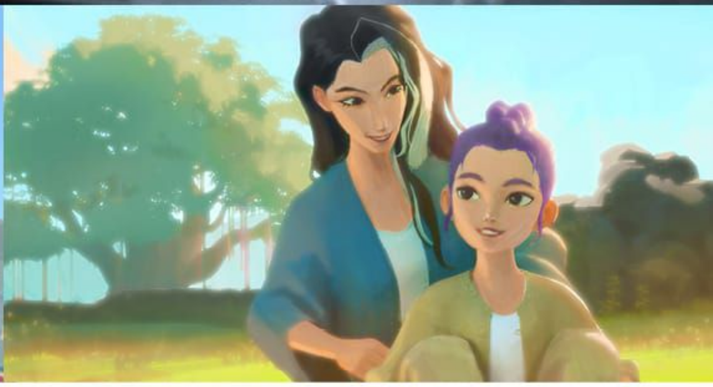




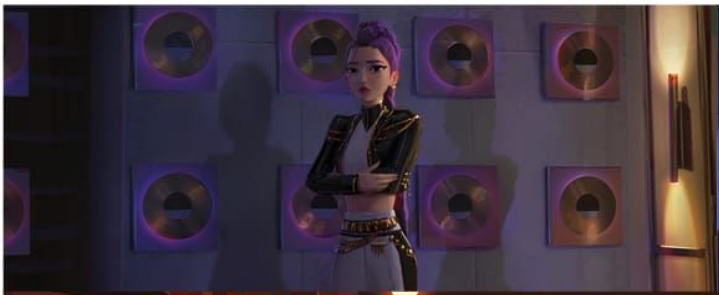


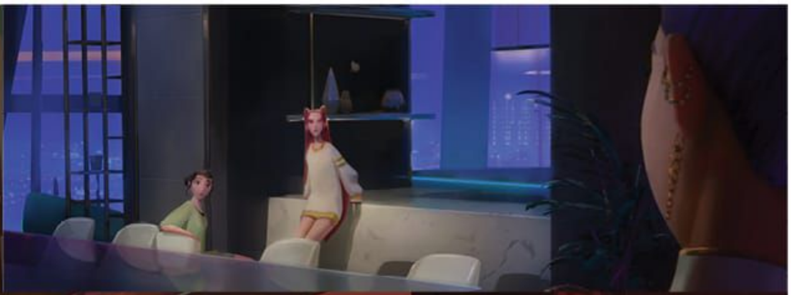


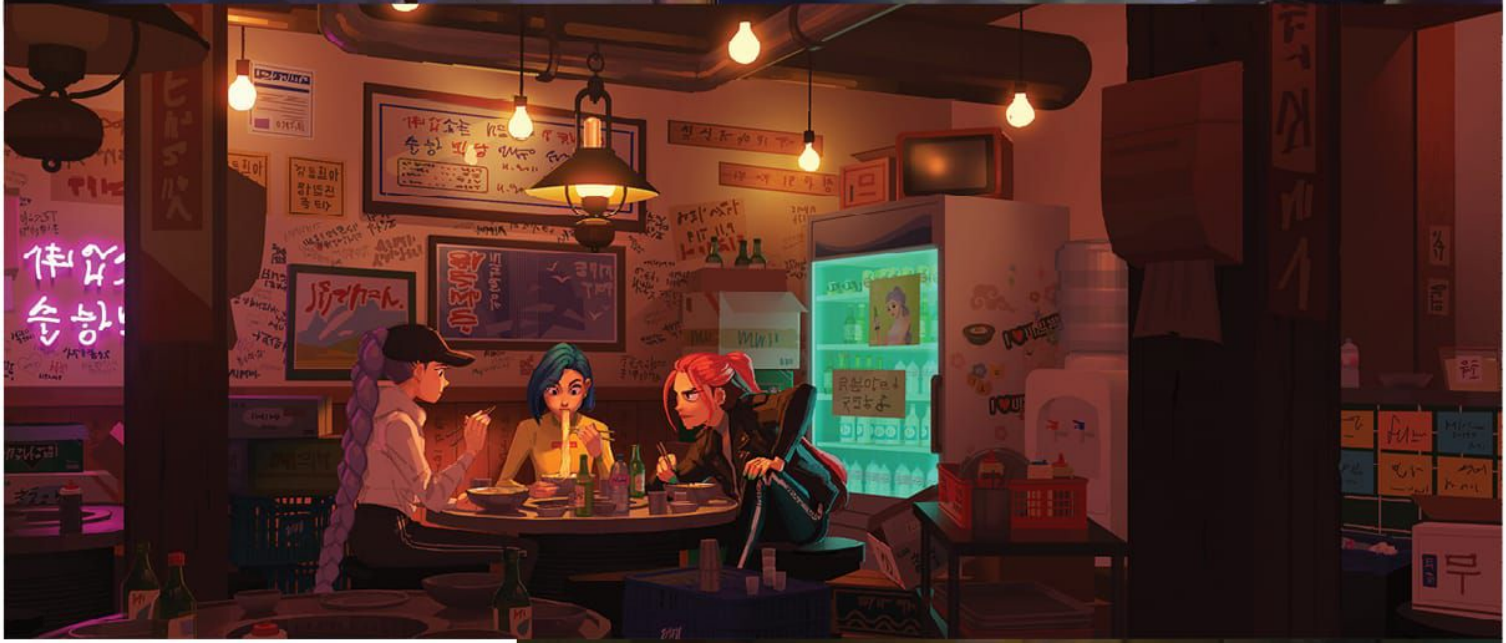


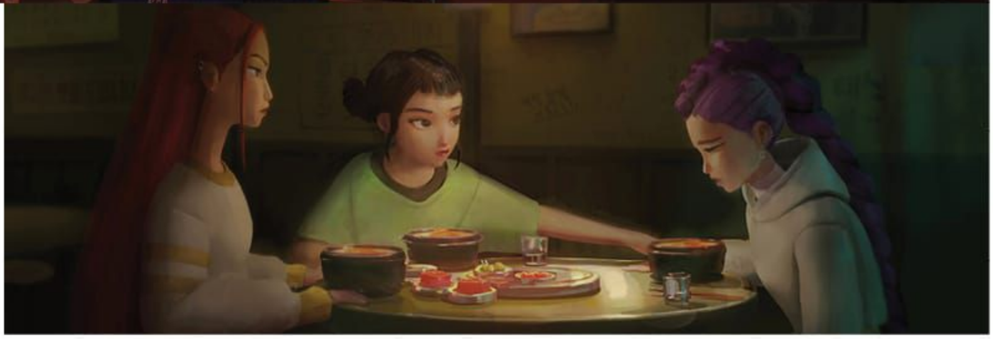


(top) Charles Hilton, Nacho Molina, Mingjue Helen Chen, (bottom) Simon Baek



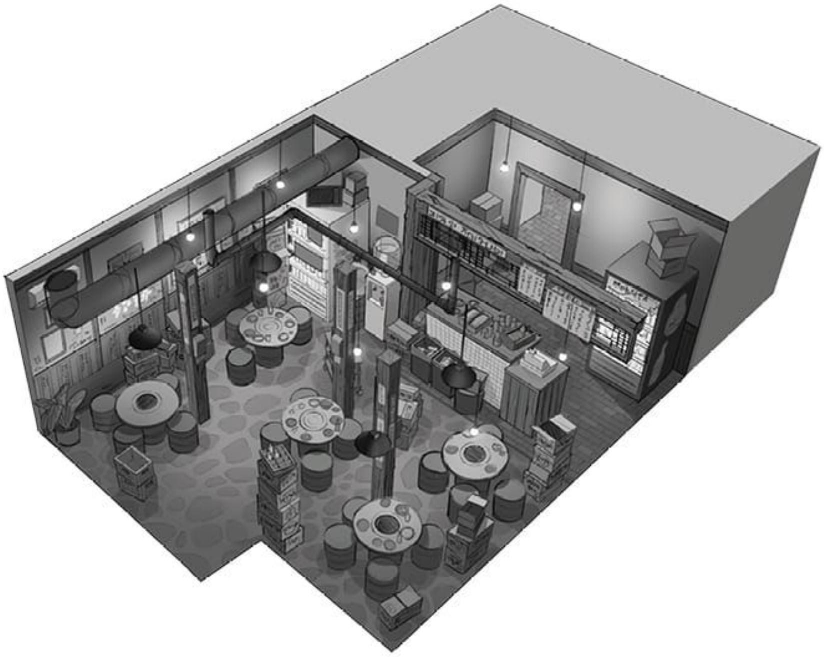




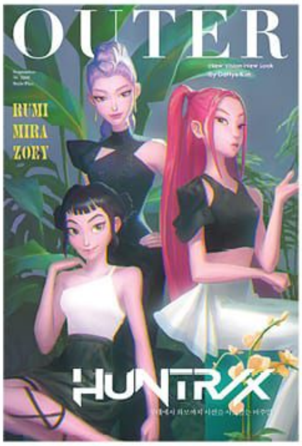


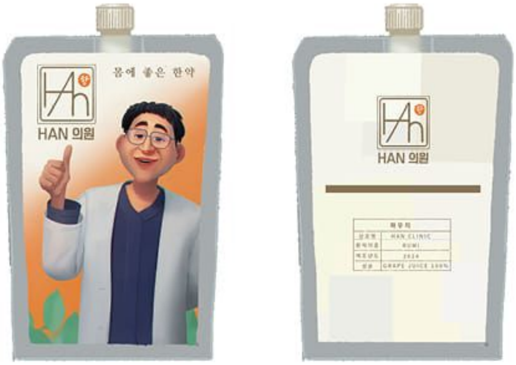
A QUIET MEAL

Rumi's faltering voice draws great concern from her bandmates and closest friends. The trio craves comfort together in a traditional Korean meal, feeding both their souls and their bodies to fortify themselves against this unforeseen and puzzling challenge. As part of bringing authenticity to this scene, "everything from how the table was set, making sure the rice and the soup, and how you would put spoons and chopsticks down," was all thoughtfully curated, notes writer/director Maggie Kang. Production designer Mingjue Helen Chen helped visually cook up the girls' dinner, consisting of the soup "Seolleongtang, which of course comes with a bevy of banchan, Korean appetizers that precede every meal," she says. A key detail of the restaurant table was setting it with proper Korean-specific silverware, metal chopsticks and long-handled spoons. "We wanted to make sure to get these things exactly right because food is such an important aspect of any culture," adds Chen.



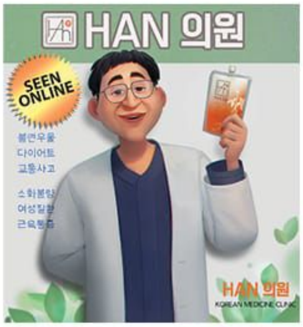
Nacho Molina, Laura Price, Nacho Molina, Laura Price

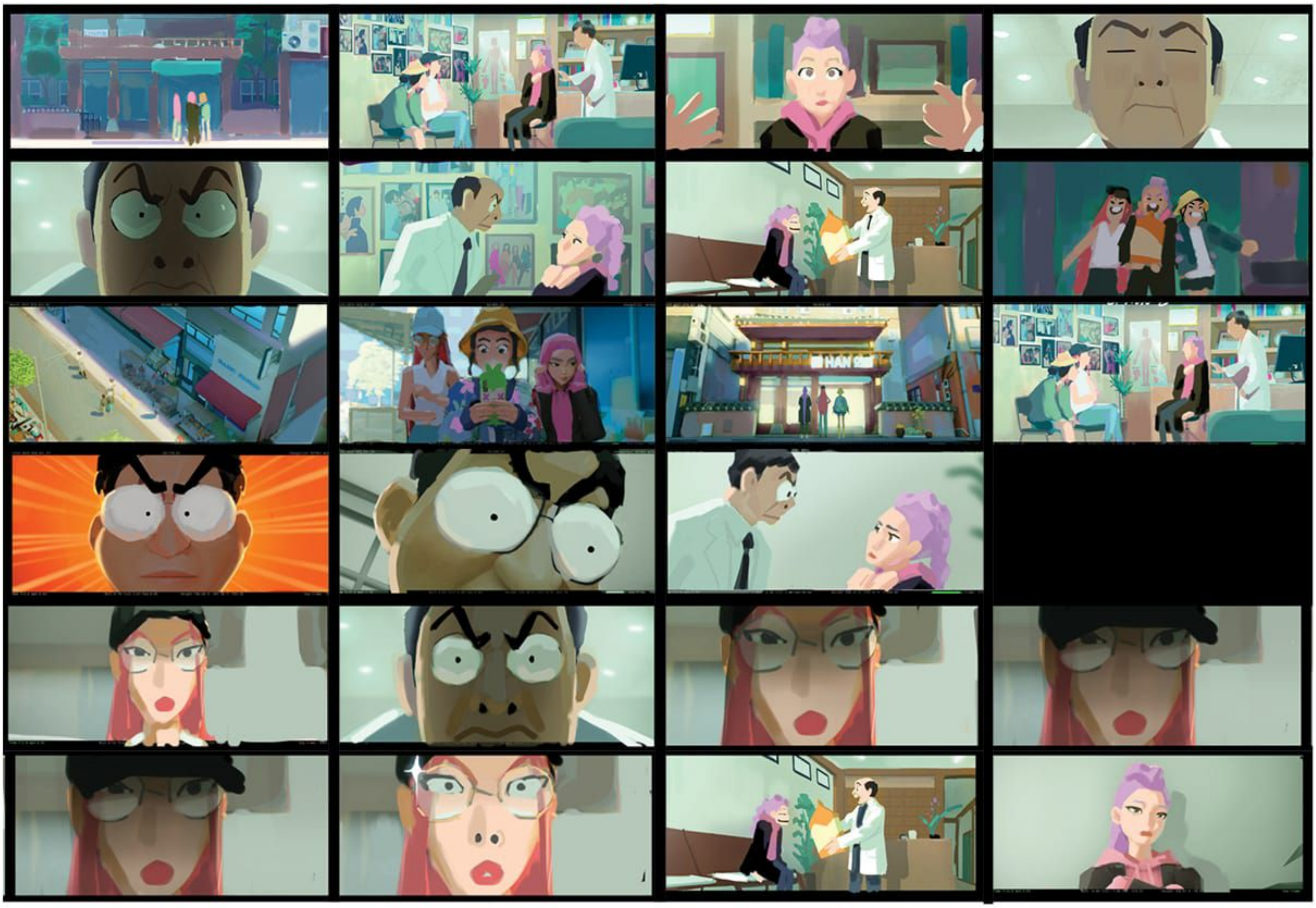

OUTER
RUMI
MIRA
ZOEY
HUNTR/X


몸에 좋은 한약
HAN 의원
HAN 의원
HAN CLINIC
RUMI
2024
GRAPE JUICE 100%

HEALER HAN

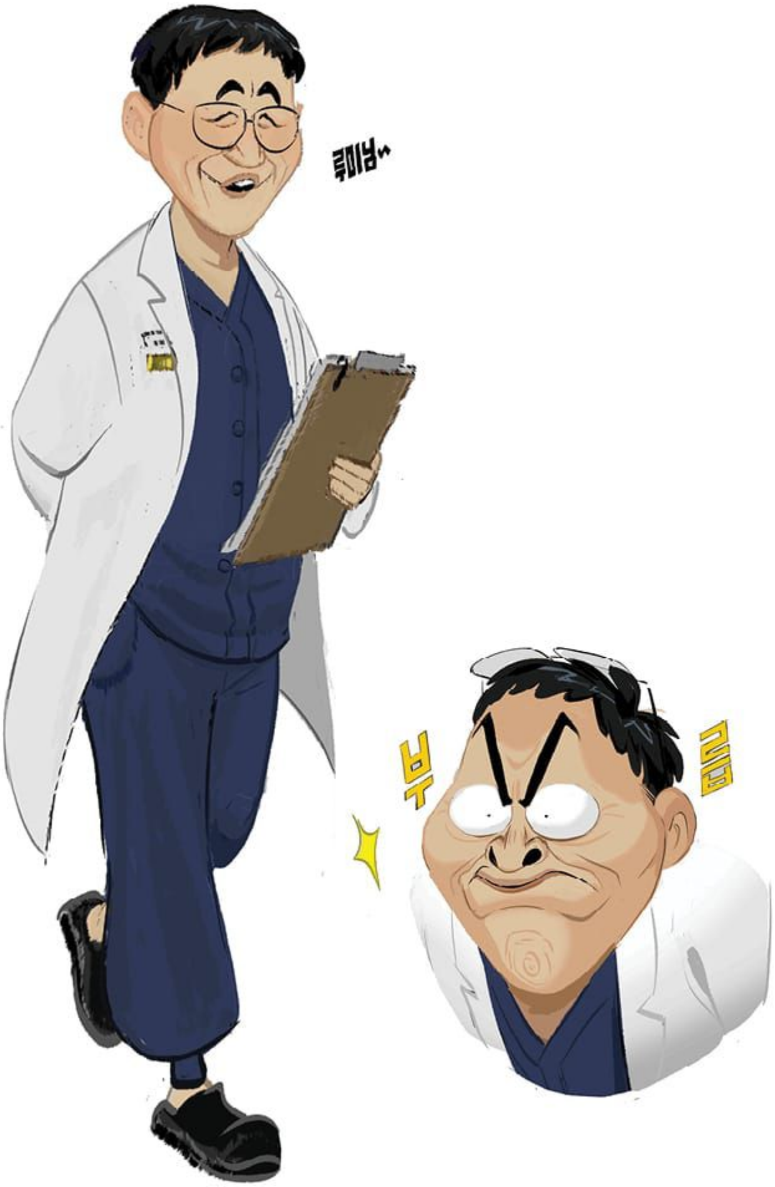
The bandmates seek a cure for Rumi's voice issue in a popular but perhaps not proven medic, Healer Han. Han wears a modernized version of hanbok, paired with the white doctor's gown on top. This intentional layering shows "the tension between modern medical knowledge and the spiritual, mystical Han medicine tradition," explains character designer Euni Cho. Although writer Hannah McMechan describes Han as "a true entrepreneur, faking it until he makes it," his prognosis might not be too far off since he dials into Rumi's issues quite adeptly when he observes she has lots of walls up, pointing out that "focusing on one part leads to ignoring other parts, making you separated, isolated."

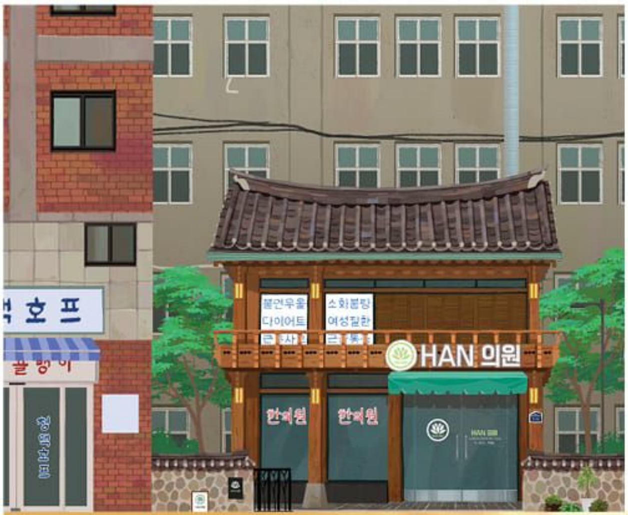

HAN 의원
SEEN ONLINE
불면우울
다이어트
교통사고
소화불량
여성질환
근육통증
HAN 의원
KOREAN MEDICINE CLINIC

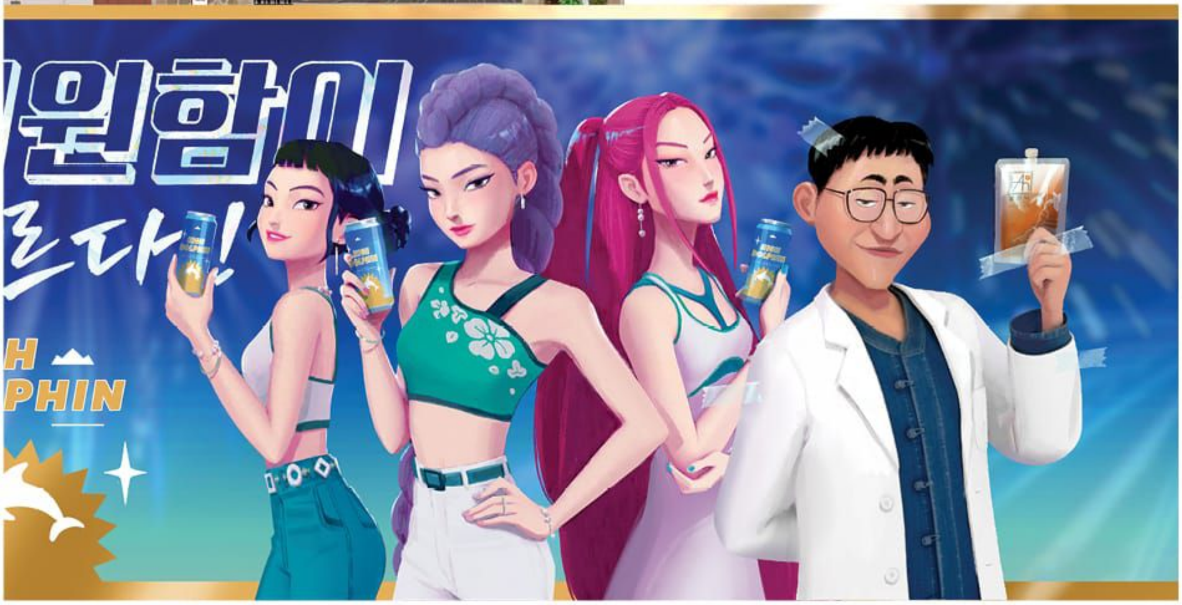


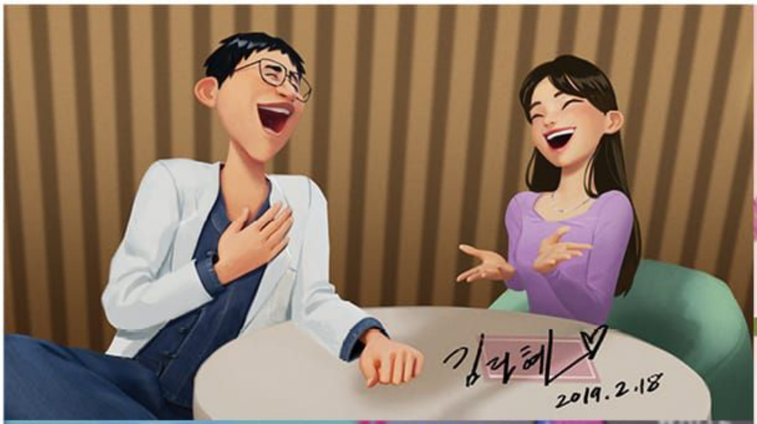
Simon Baek, Celine Kim, Nacho Molina, Mingjue Helen Chen

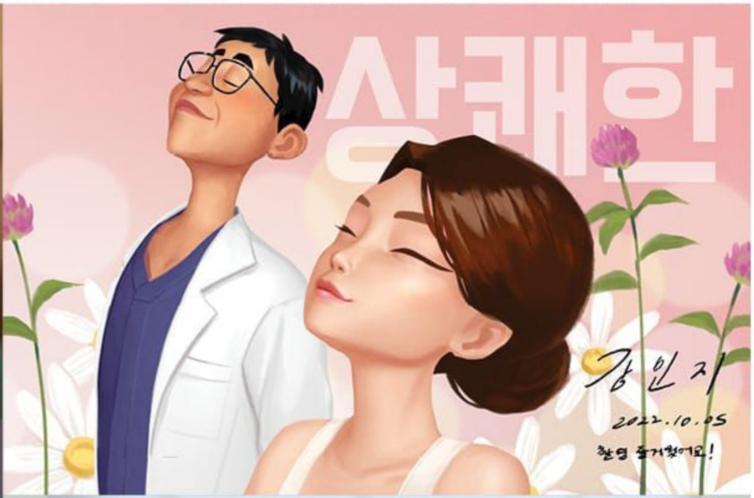
Han's charming facial expression can be attributed to inspiration found in director Maggie Kang's own father. Han's hairstyle is short and neat to give him a clean and put-together look, "but ends up looking a bit awkward, almost like a bowl cut, which actually works for the character, because it gives off this vibe of someone who's slightly out of step with trends, but very much himself," adds Cho. But clearly Han is not too out of touch with trends, given the fandom he apparently has for K-pop bands, based on his collection of photographs…which happen to pay homage to real-world K-pop groups.

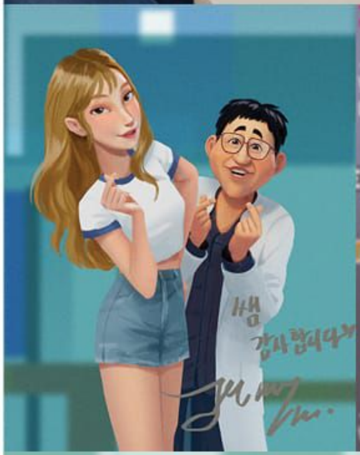


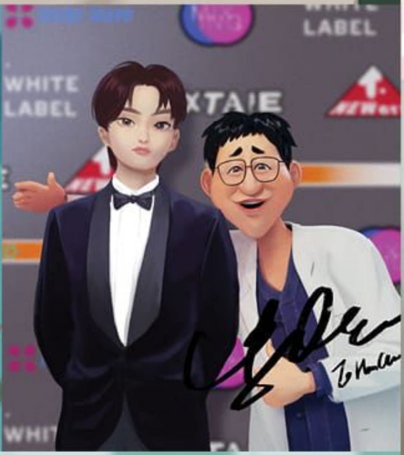





김다혜
2019.2.18


상쾌한
강인지
2022.10.05
촬영 즐거웠어요!


쌤
감사합니다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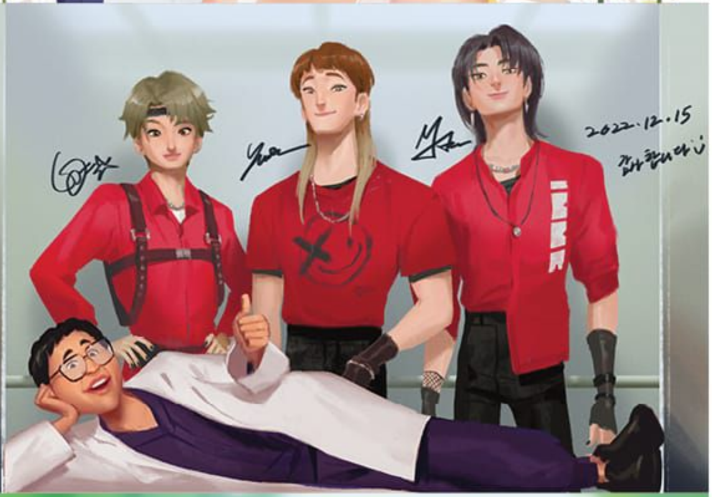
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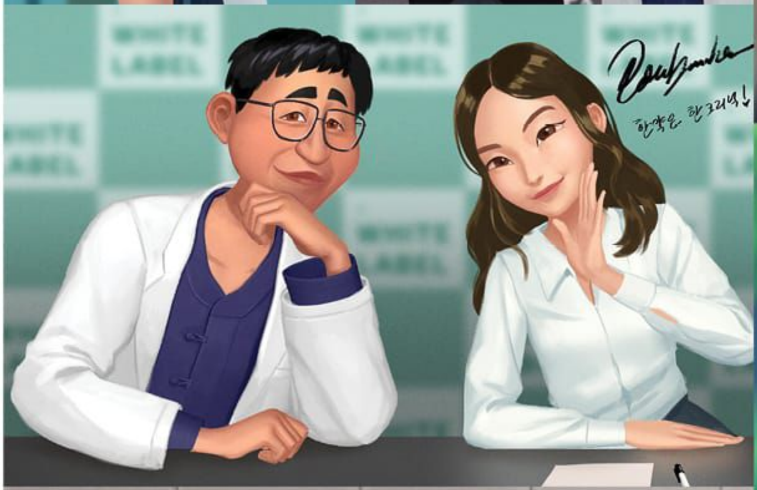
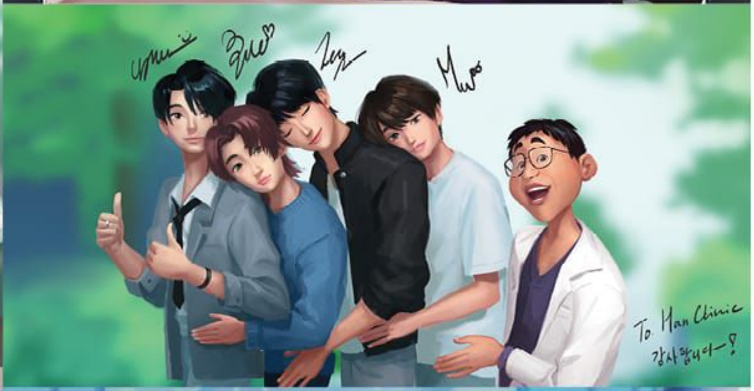
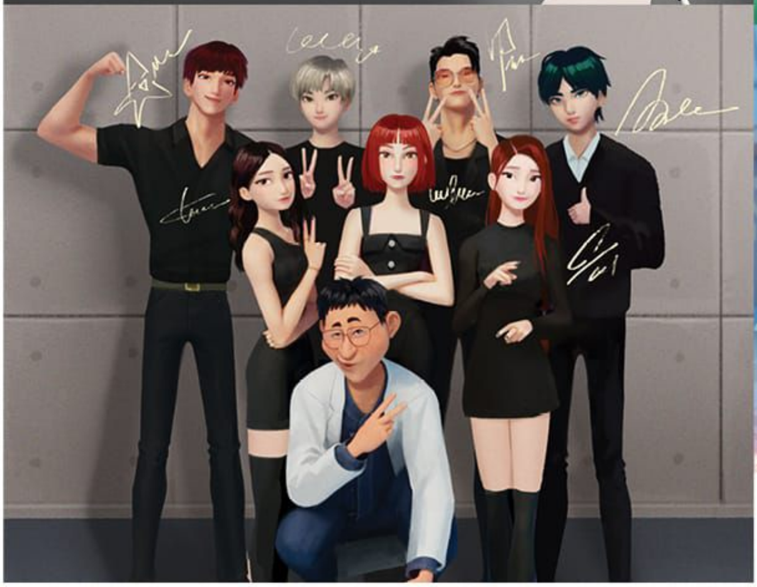
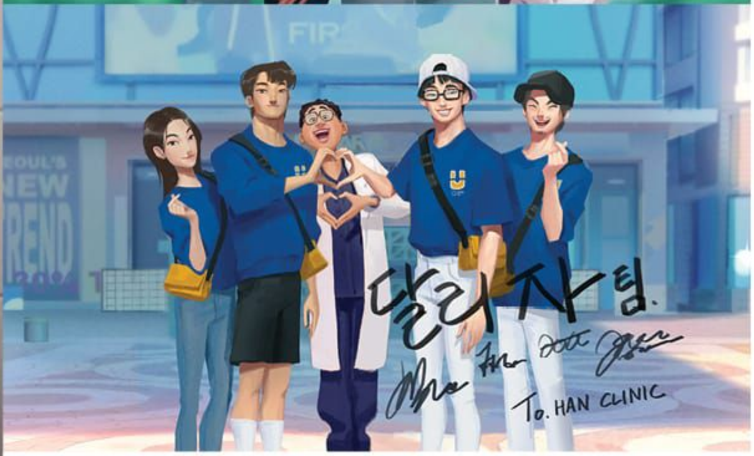

WHITE LABEL
한약은, 한크리닉!


To. Han Clinic
감사합니다~!



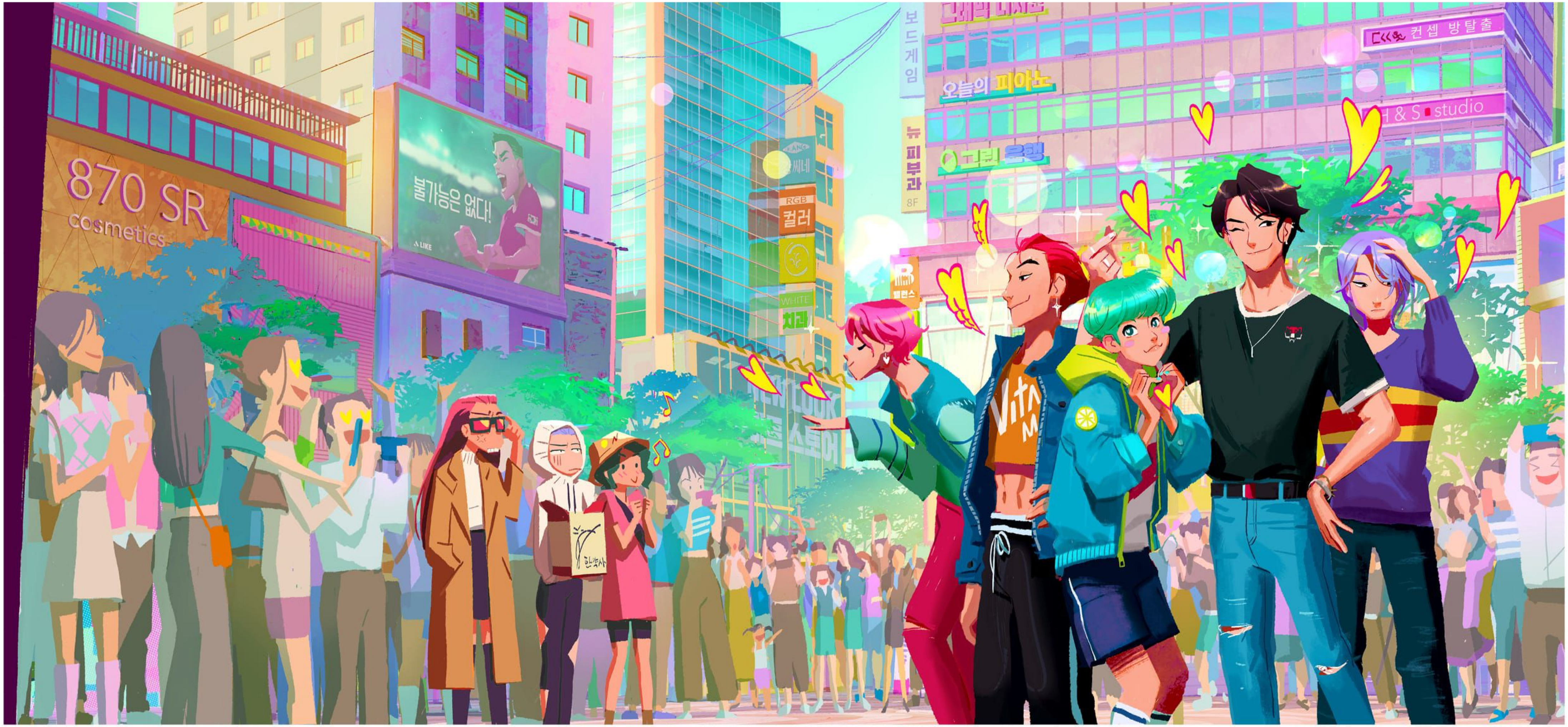

SEOUL'S NEW TREND
달리자팀.
To. HAN CLINIC

CHAPTER 9

SODA POP

There's a new vibe in town…but there's nothing sweet to the plan that is about to be unleashed. "Soda Pop" is the song written by the team of Vince, KUSH, Danny Chung, 24 and DOMINSUK that introduces "demons who are evil, but decide to masquerade themselves as a K-pop boy group, and just be the most appealing, innocent, charming people that have ever been seen performing a K-pop song," says executive music producer Ian Eisendrath. The city's normally bright primary colors gradually shift into magenta as the crowd falls under the spell of their performance, with the use of lavender pink casting a premonition of Gwi-Ma's power.

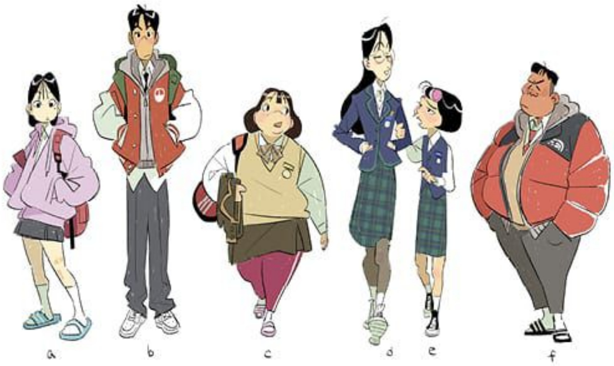
EAST BANK
BANK

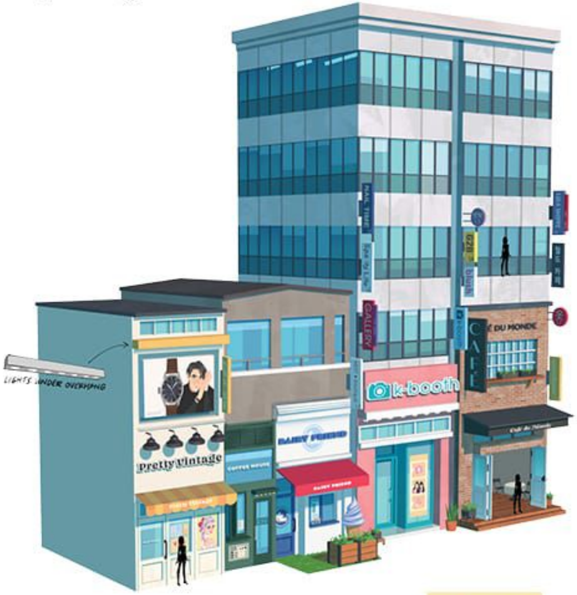

870 SR
cosmetics
불가능은 없다!
보드게임
오늘의 피아노
컨셉 방탈출
H & S studio
뉴 피부과
8F
그린 은행
RGB
컬러
WHITE
치과
밸런스
Vita

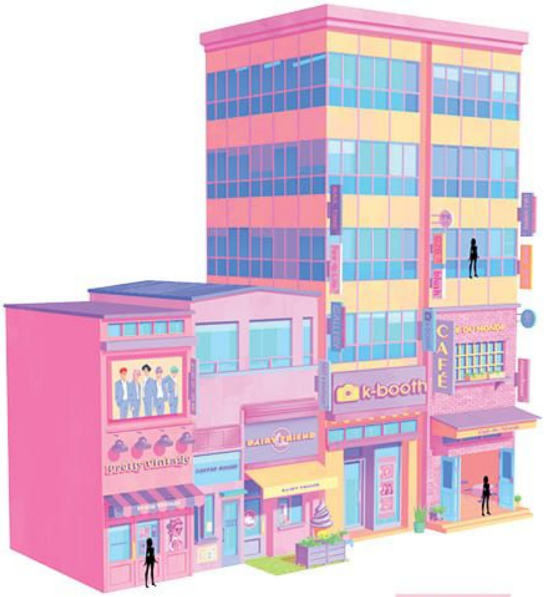
Dave Bleich, Celine Kim

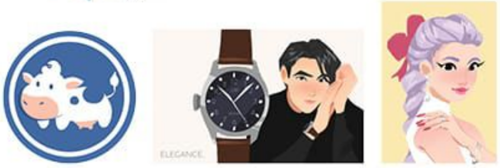
CITY SIGHTS

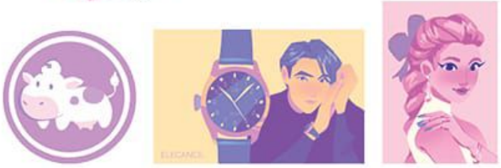
Artistic leadership went on a research trip to various locations in Korea, the bustling Seoul district of Myeong-dong included. Art director Wendell Dalit made sure his crew studied photo references from the research, reflecting the city's architecture and thoughtfully interpreting it into the look of *KPop Demon Hunters* as they translated real life into animated form. "For Myeong-dong we leaned into the modern Seoul, with straight lines and modern materials like steel and concrete and plastics," notes production designer Mingjue Helen Chen. "It's a fine balance between making it accurate and adding our own stylization. We started from real satellite data of Seoul to make sure the terrains were accurate. And we scattered our uniquely designed buildings procedurally throughout the city. The result was a Seoul built from data, shaped by design and filled with the small, authentic details that made it feel real," adds visual effects supervisor Clara Chan.

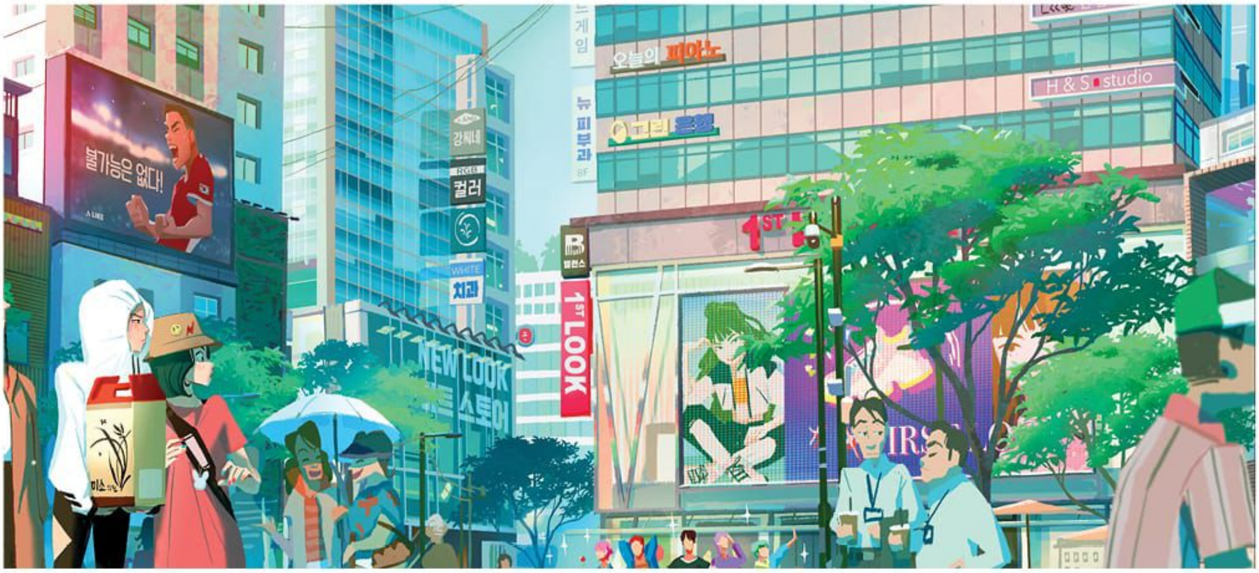



LIGHTS UNDER OVERHANG
k-booth
CAFÉ
DU MONDE
Pretty Vintage
DAIRY FRIEND
COFFEE HOUSE


k-booth
CAFÉ
DU MONDE
Pretty Vintage
DAIRY FRIEND
COFFEE HOUSE



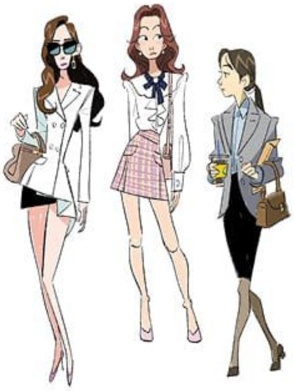
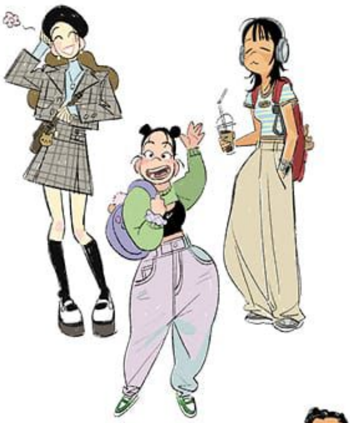
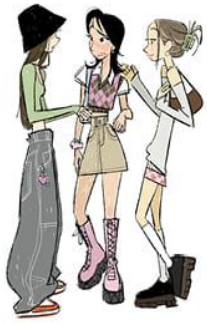
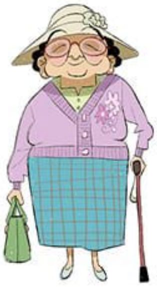
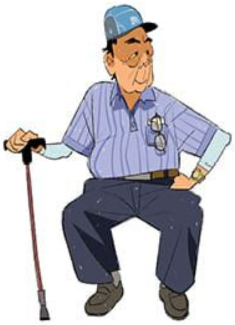
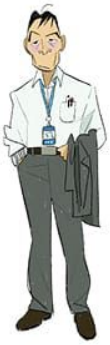
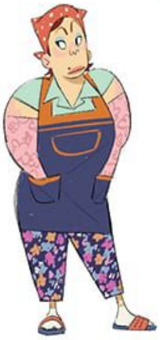
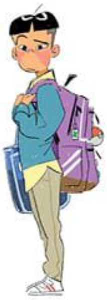
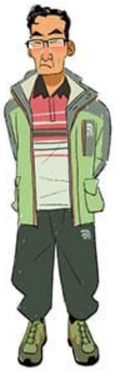
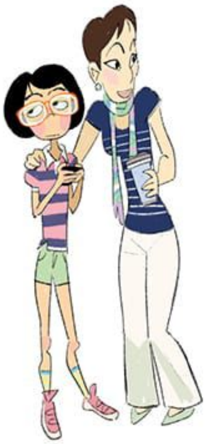
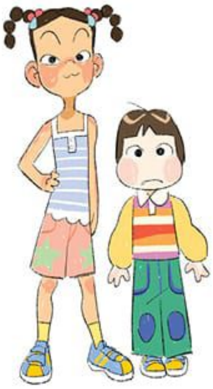
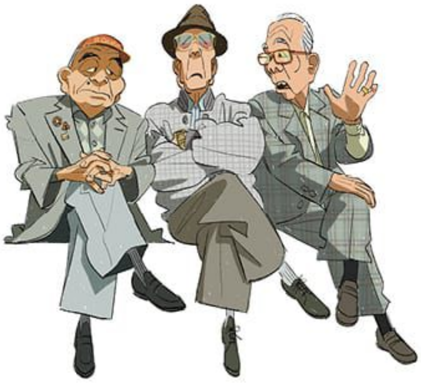
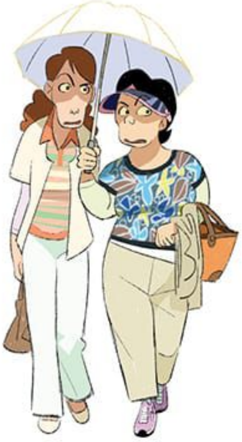
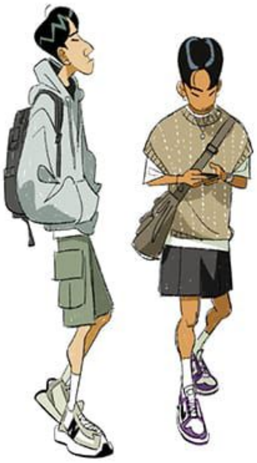
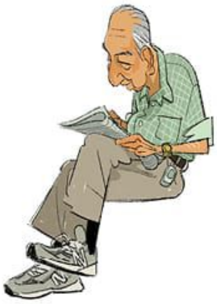
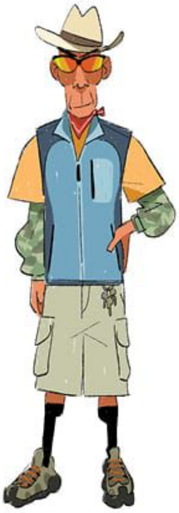
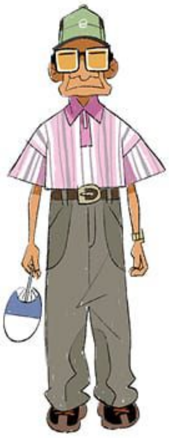
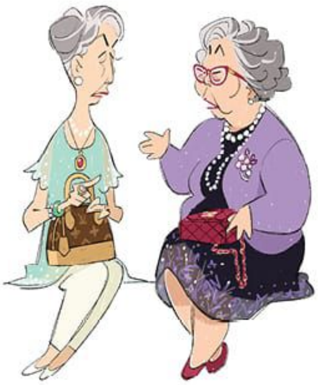



불가능은 없다!
오늘의 피아노
H & S studio
뉴 피부과
RGB 컬러
WHITE 치과
1ST LOOK
NEW LOOK

Yesolyi Kim, Laura Price, Celine Kim

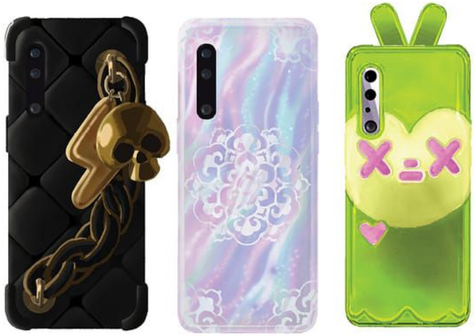
CITY FOLKS

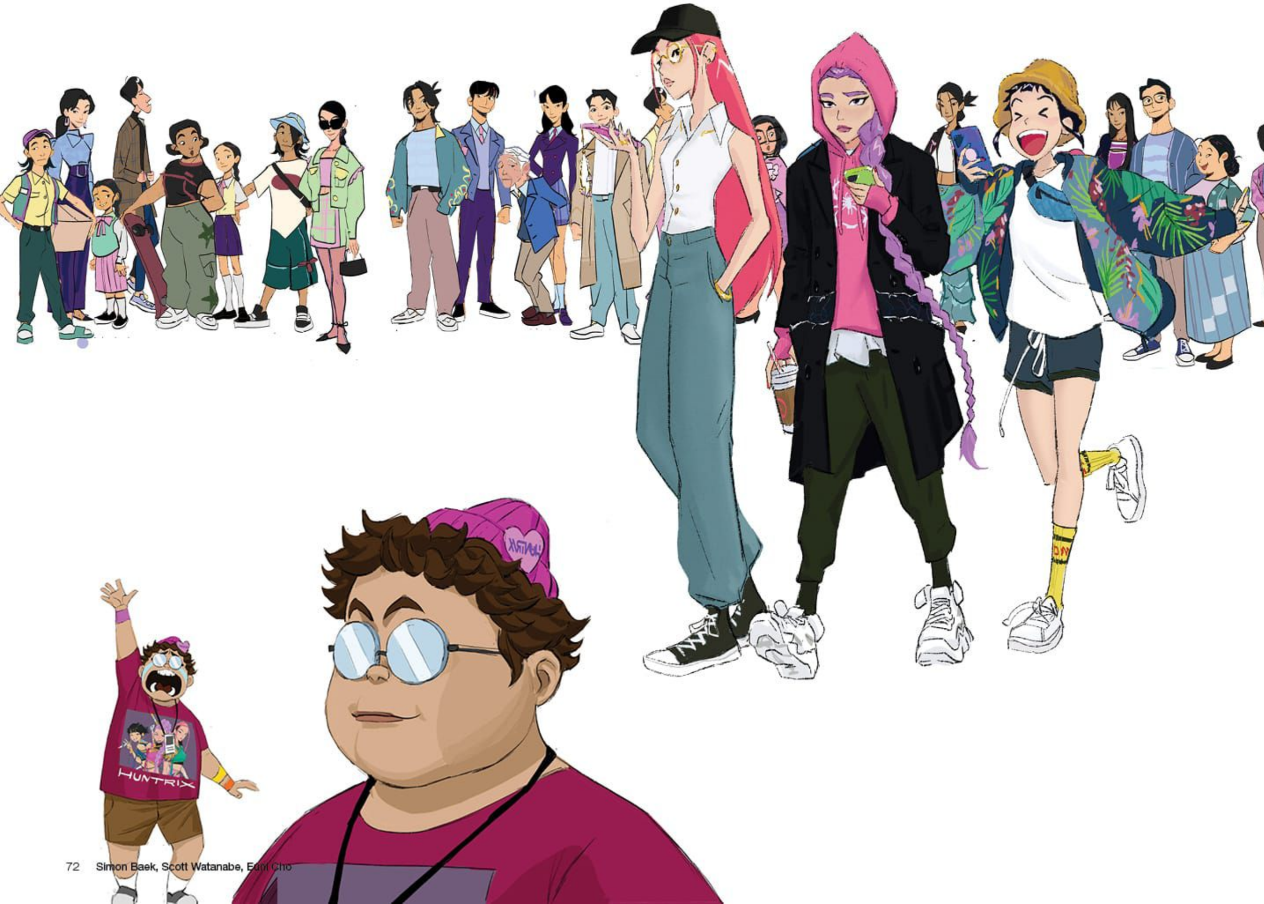
The residents of Myeong-dong cross ages, proportions and even styles of character design as they fill the streets and concerts with vibrancy. Fans and crowds exhibit the influence of background characters from 1990s anime, offering quite a range of looks but drawn with simpler features and a more caricatured style. "It's a classic anime technique that we really wanted to try out in western 3D animation," says character designer Euni Cho, crediting the idea to Ami Thompson from the earliest days of visual development.

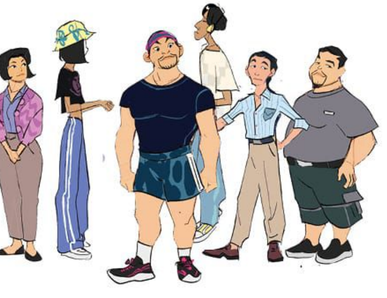



















GIRLS INCOGNITO

While on their trek to see Healer Han, the girls walk through the streets with phones in hand, and incognito. "For the off-duty looks, the challenge was satisfying everyone's expectations around what a K-pop idol might wear in their downtime, while still making the designs true to each girl's personality," says character art director Scott Watanabe. Finding the proper 'fit balance of fashionable and authentic but understated enough to not draw the fans' attention brought the girls' street clothing into the realm of concealment, specifically clear in Rumi, who sports an oversized hoodie and layers, which further emphasizes her desire to hide some of her true essence from everyone. "But even in these casual outfits, there are subtle touches of Honmoon woven through, like Rumi's black coat with faint Honmoon threads," points out Watanabe.

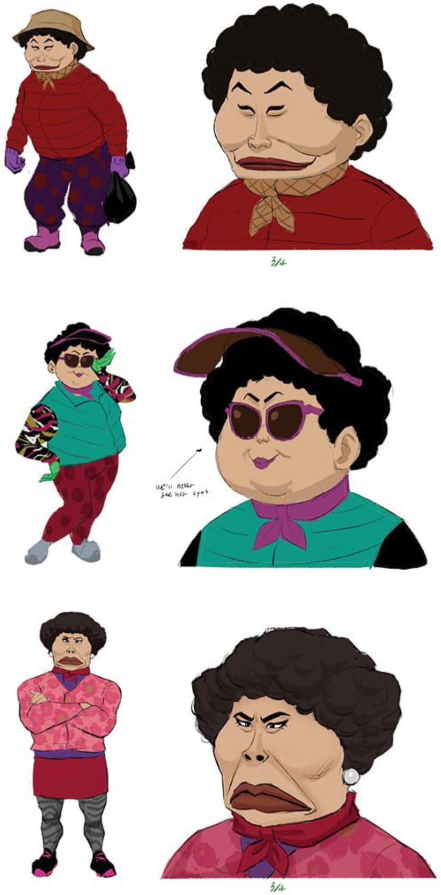


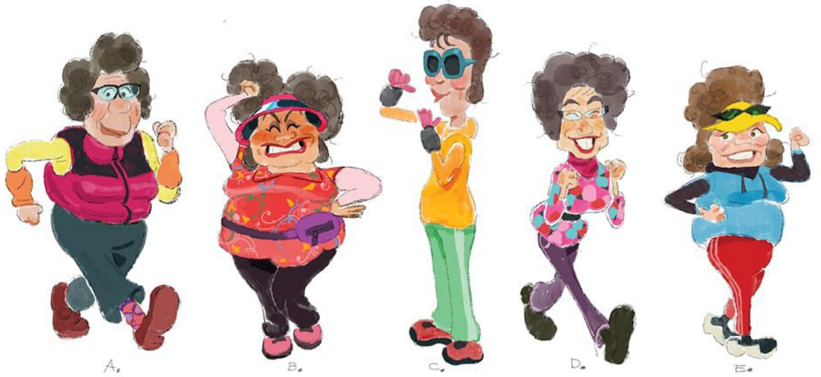


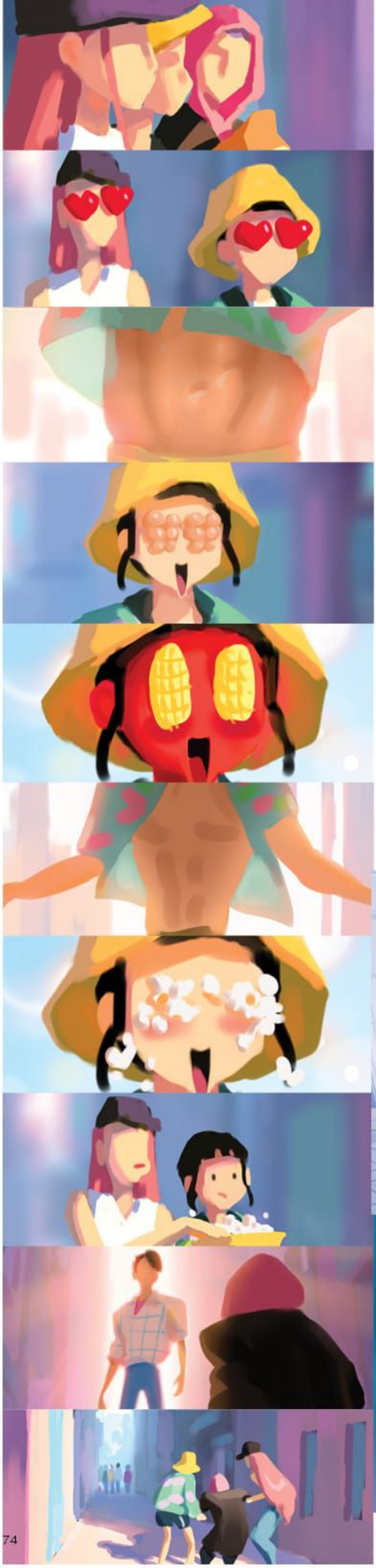


AJUMMA FANS

Character designer Euni Cho found great joy in creating the iconic *ajummas* (middle-aged women) who portray a cheerful, fun-loving spirit, but are ready for anything, including swooning over K-pop stars. "Their style is always bold and colorful, mixing avant-garde choices with a very utilitarian, everyday practicality: balloon pants with an elastic waistband are unbelievably comfortable, super affordable and honestly go with anything; the puffer vest is ready for sudden cold weather, but it's never too heavy or stuffy; and loud floral patterns aren't just pretty, they're also perfect for hiding stains from all the red soups that are so common in Korean food," she explains.


3/4
we'll never see her eyes
3/4



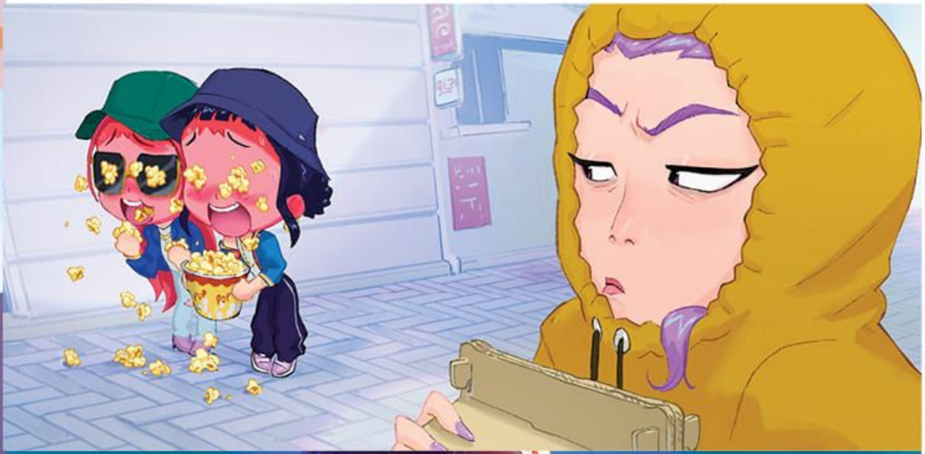


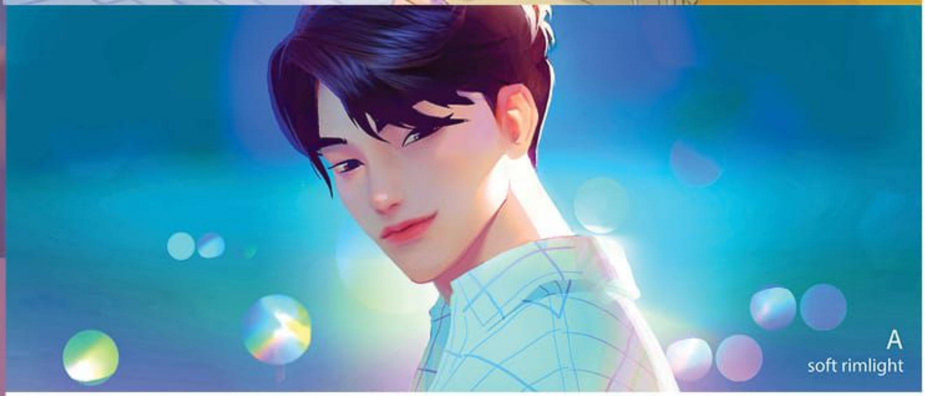
AN EYE-POPPING IMPRESSION

When leaving Han's office, hopeful, with a tonic in hand for Rumi, a not-so-cute-meet happens between the girls and the new boys in town. This impactful moment is highlighted in the editing style used: "The blown-out lighting, the slow motion, it all really embodies those tropes that make a K-drama a K-drama, which means light and fun, and a little campy, and of course full of tension," says art director Celine DaHyeu Kim. Far less subtle than when they walked through the open streets, some extreme expressions explode from Mira and Zoey when they encounter the boys – particularly the impressive abs of the boys – as inspired by 1990s anime like *Sailor Moon, Cowboy Bebop* and *Fooly Cooly*. The artistic team had great fun pushing the girls "into completely ridiculous expressions, totally disregarding anatomy. Things like heart-popping eyes, huge streaks of water when they cry, literal stars sparkling in their eyes, or even their hands suddenly turning into ball shapes," were all within the realm of possibility, notes character designer Euni Cho. In this scene, clearly the abs are SO HOT that they can pop corn and entice anyone to indulge in that view while enjoying a bowl of popcorn, much like film audiences. "I knew that if we could nail the transitions and the right moment for the visual gag of chibi (a simplified and comedic version of the character) to show up, it would give this movie that extra something that speaks to an audience that grew up not with traditional Western animation, but with the manga, anime and manhwa styles in the East," adds production designer Mingjue Helen Chen.

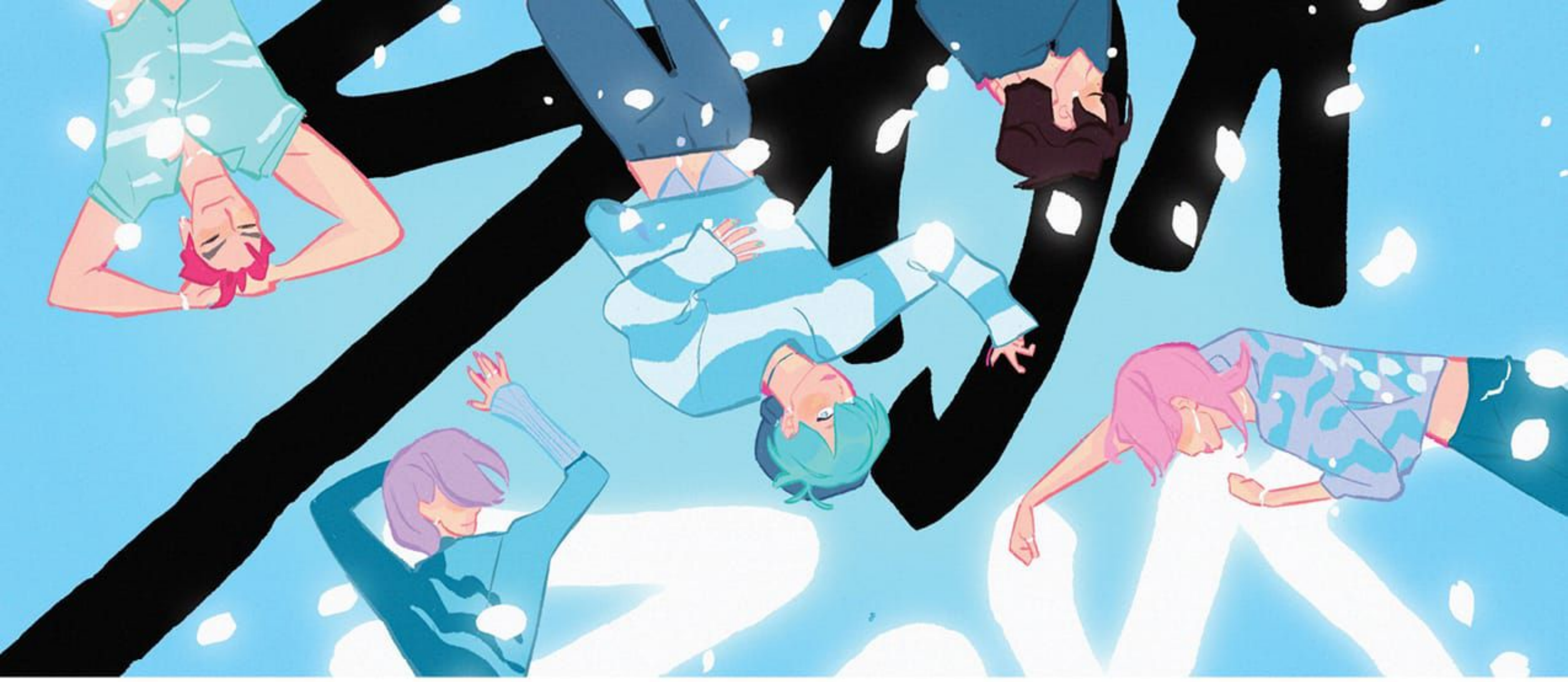
Saja Boys come out of seemingly nowhere to enchant their audiences, large and small. With bewitchingly attractive eyes, monstrously mesmerizing abs and hauntingly glorious hair, these boys are all that and a bag of chips…evil chips of K-pop tastiness, that is.

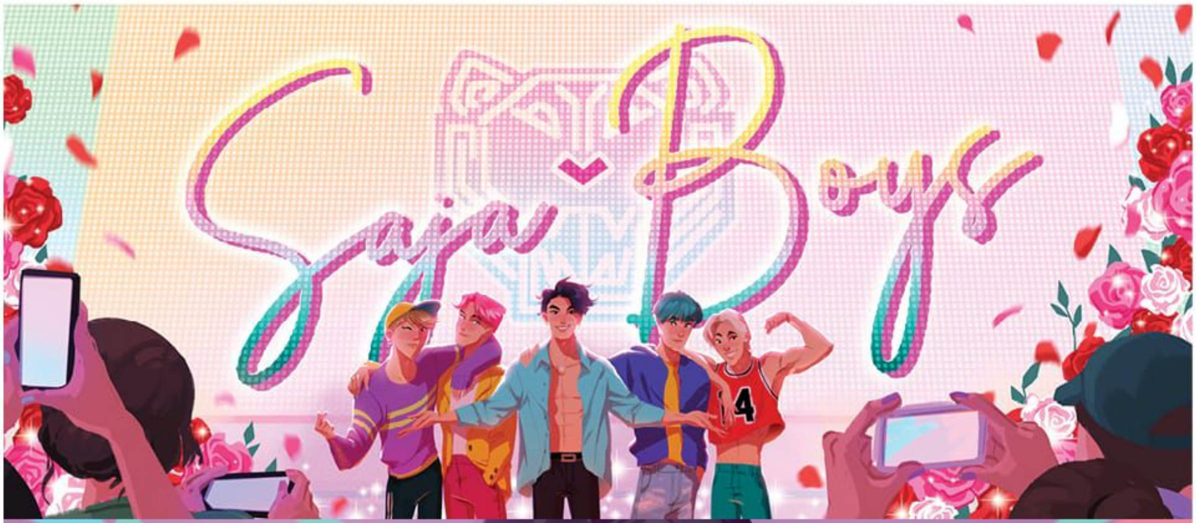
SAJA
BOYS

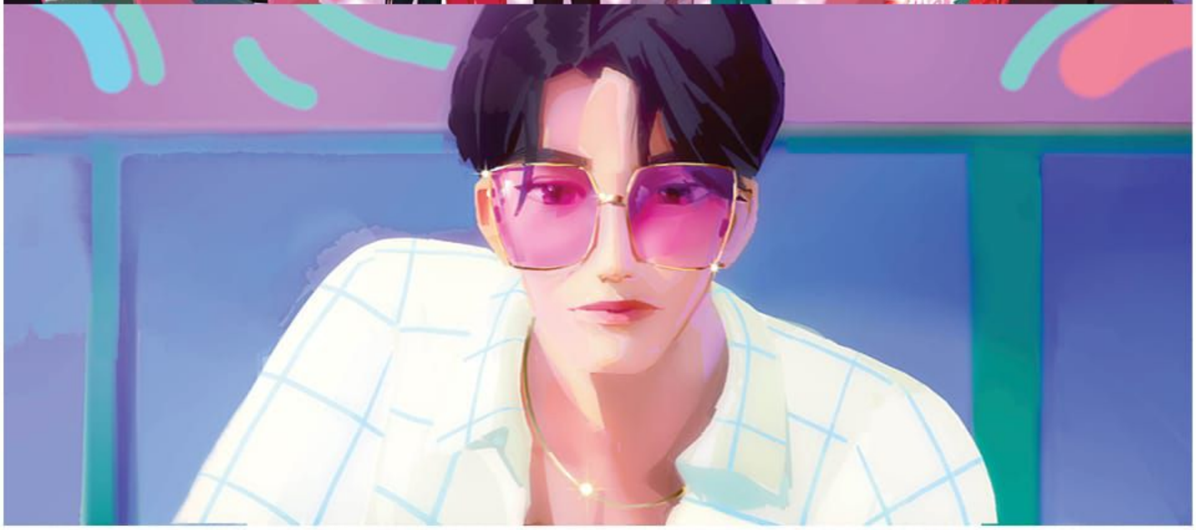




Mingjue Helen Chen, (logo) Charles Hilton, Kat Tsai



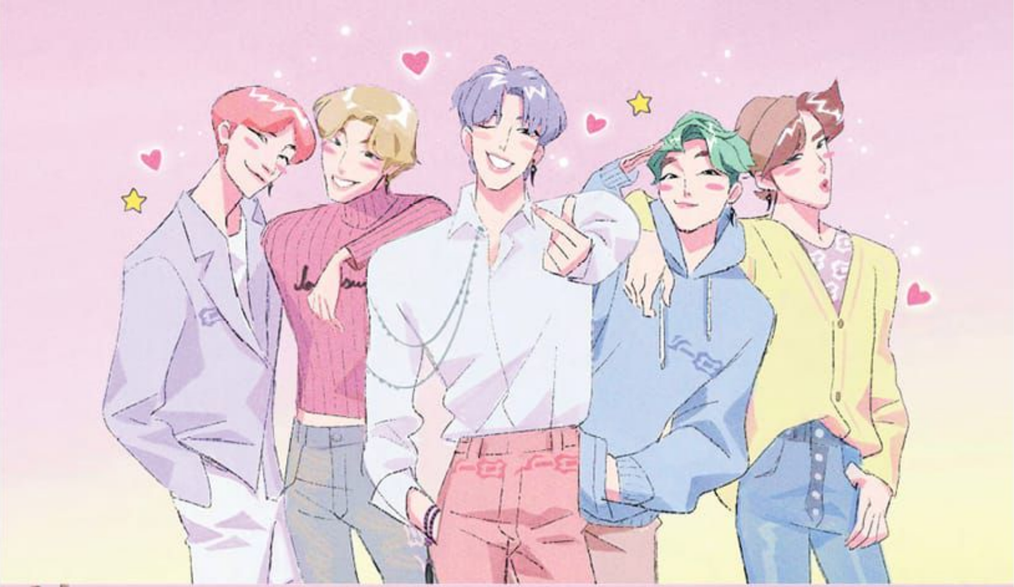


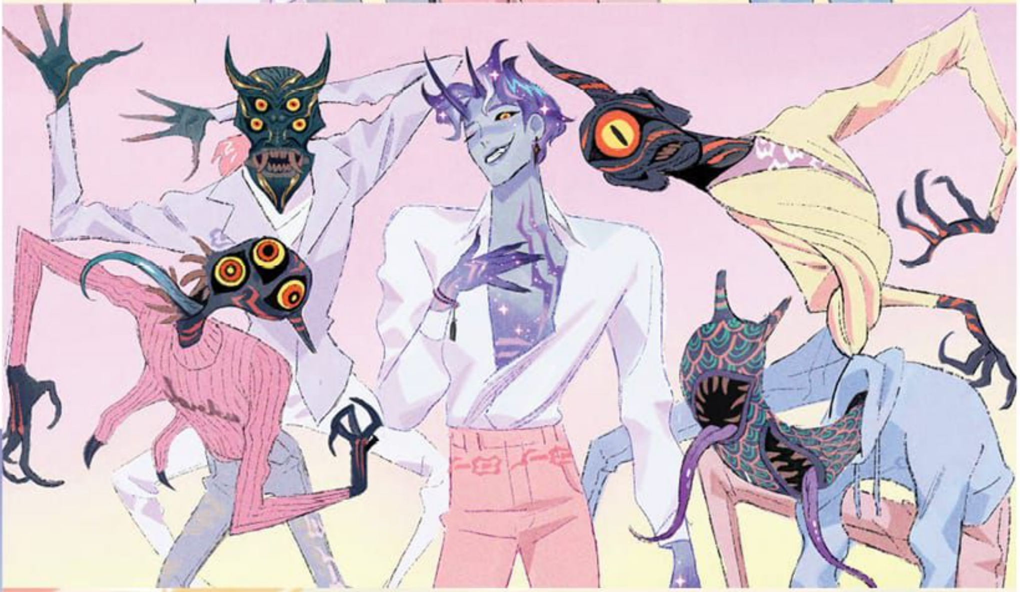


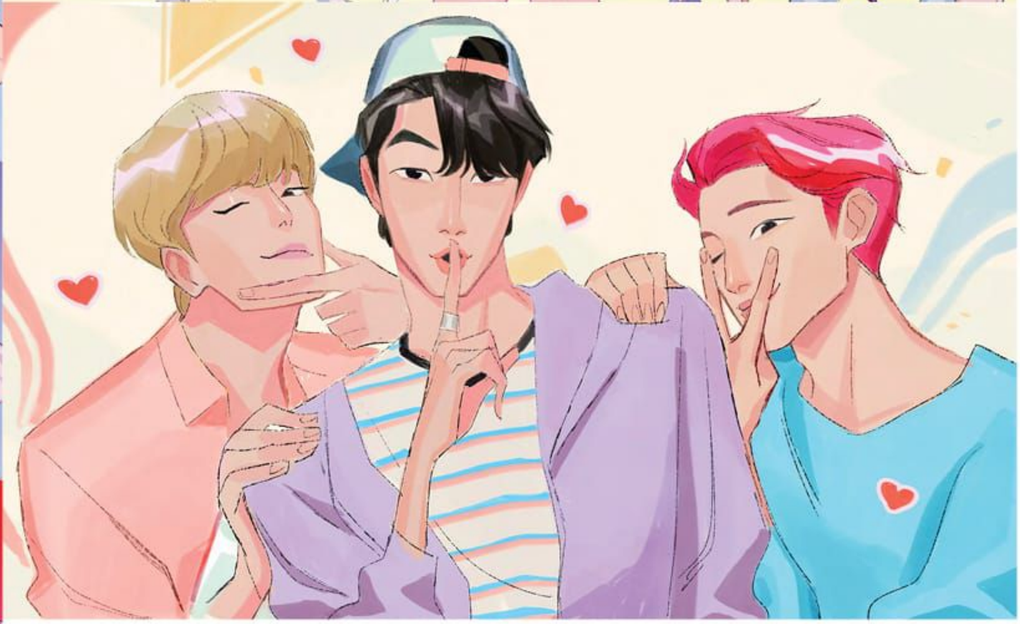
Marion Bordeyne, Laura Price, Nacho Molina

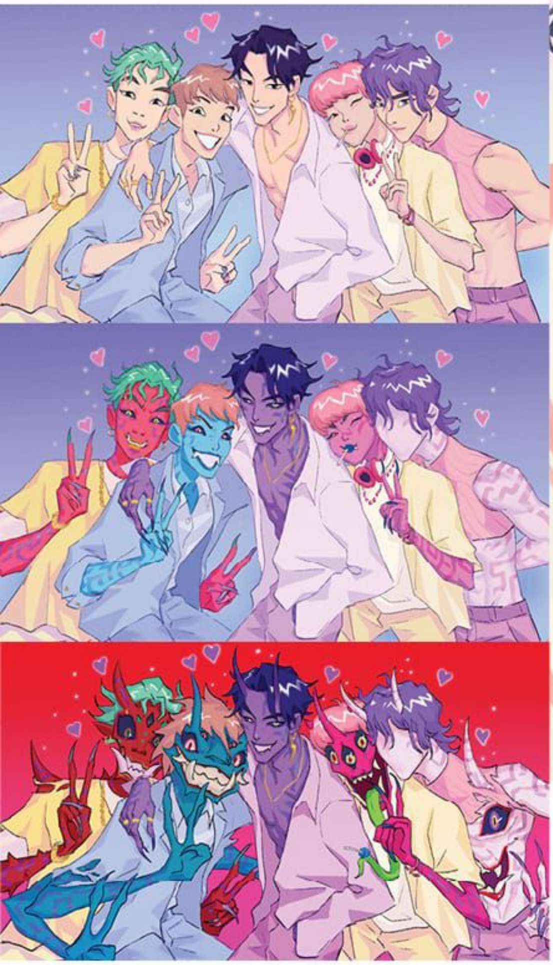
MEET SAJA BOYS

On the surface, Jinu proposes that the Saja Boys' mission is "to take all of HUNTR/X's fans and, in doing so, they will take the power away from HUNTR/X and de-strengthen the Honmoon barrier so that all the demons and Gwi-Ma can enter the human world and suck all our souls," explains writer/director Maggie Kang. But Jinu actually has ulterior motives, which are "to be released of the torturous whispers that Gwi-Ma's always whispering in his head, so Jinu's inner demons will no longer be haunting him in the demon world," she adds. Comparable to how Rumi seeks to rid herself of her inner demons, Jinu approaches his issue from the other side of the barrier, in direct opposition to how she seeks to achieve it.



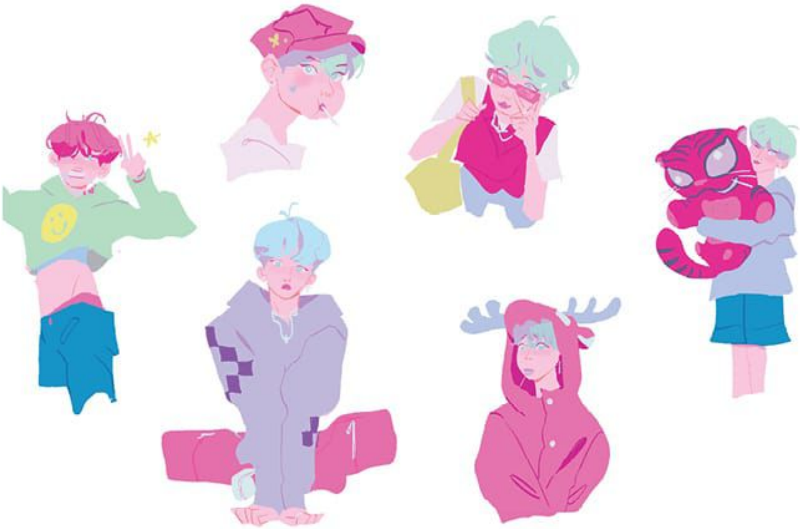


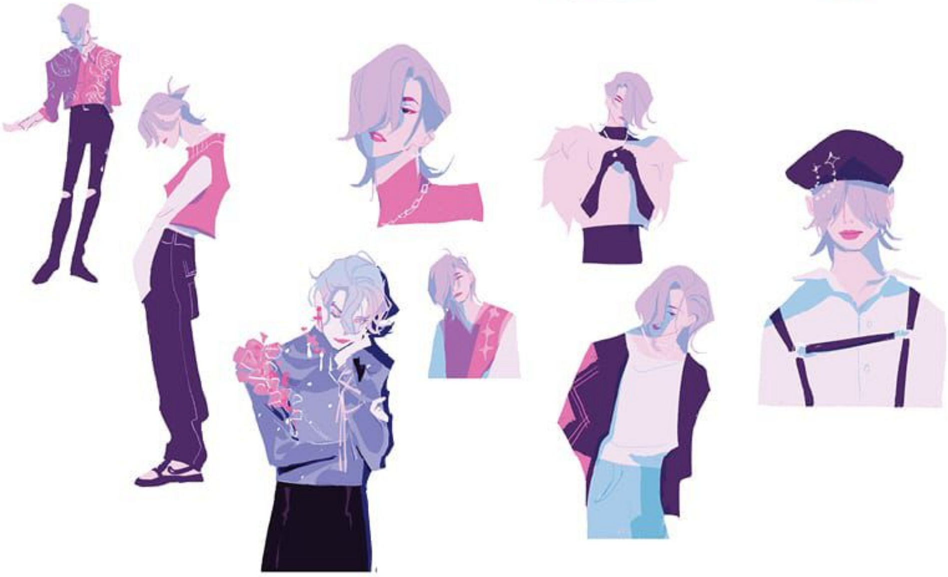


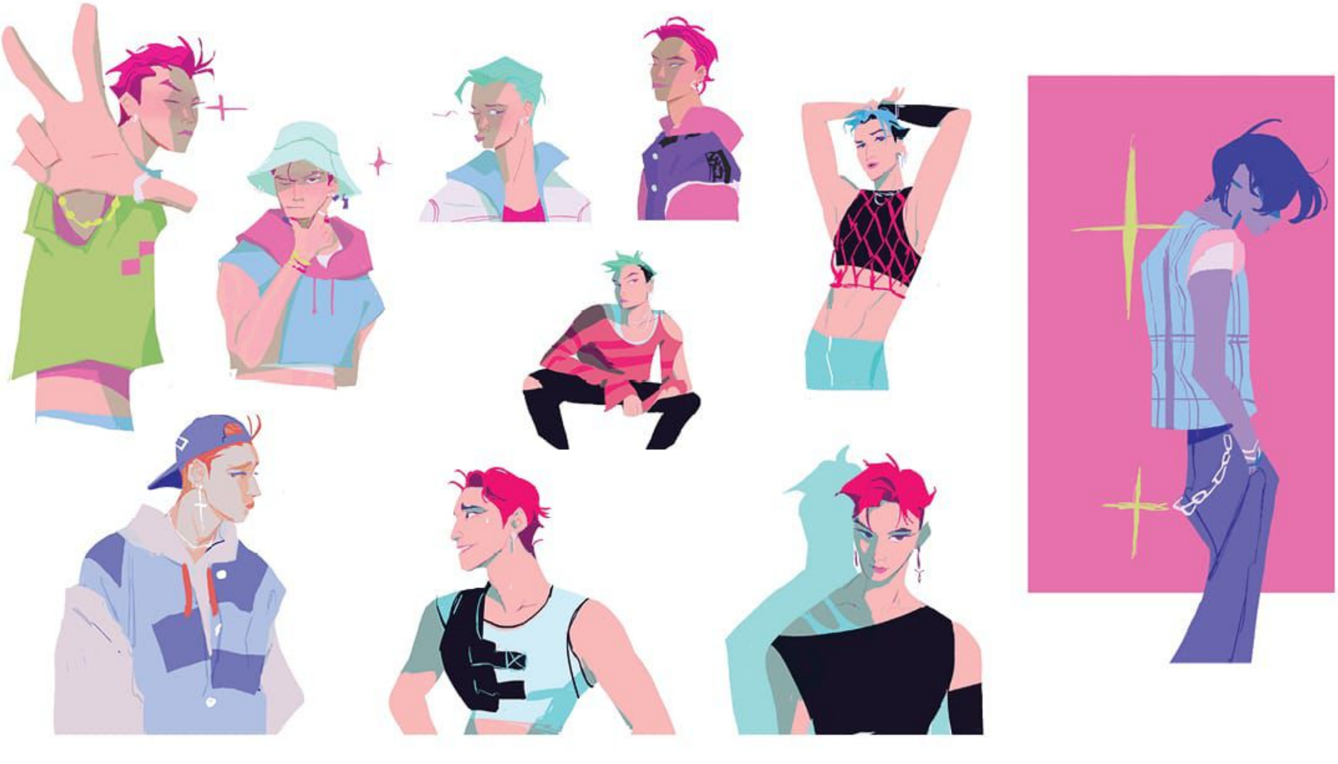


Scott Watanabe, Ami Thompson

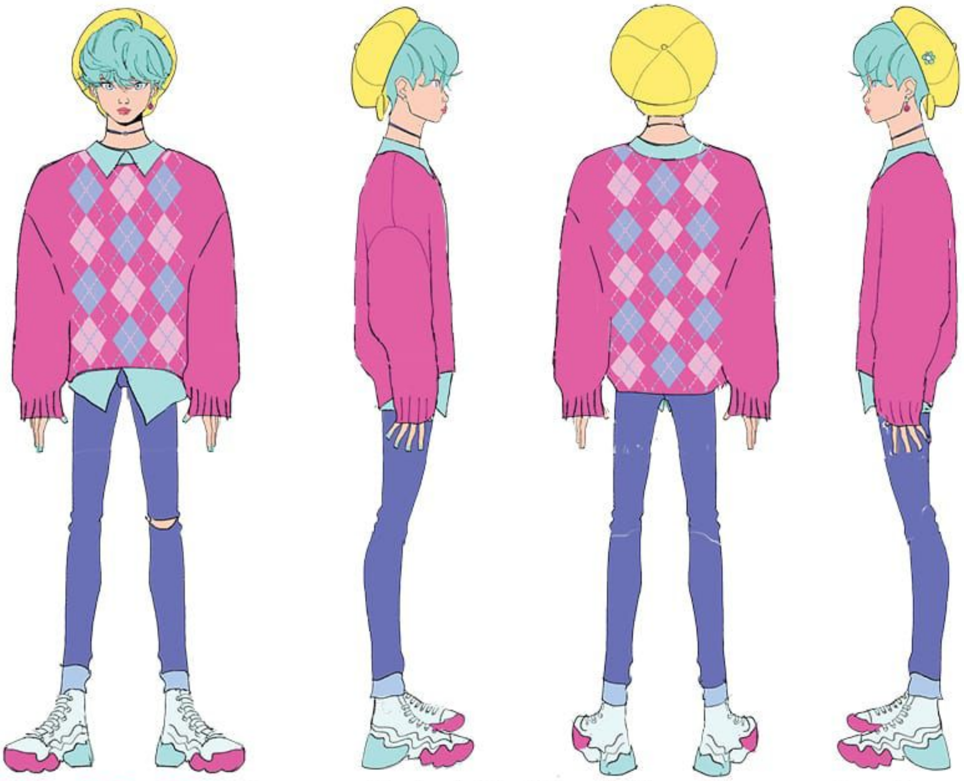
In designing Jinu's bandmates, the visual development journey took the artistic team on quite a ride. "A key aspect of designing them was to make sure they would support Jinu visually, while also appealing to a wide array of people. What was funny about designing the boys is to realize that even within the team, we all had different favorites!" recalls character designer Marion Bordeyne. In true K-pop fashion, even the boys have well-planned makeup looks that range from a more natural boyfriend-inspired palette to a darker, gothic/rock-inspired appearance, depending on the song of the moment. Individually designed manicures that suit their unique personalities put a point on the Saja Boys' looks.

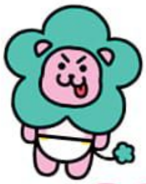






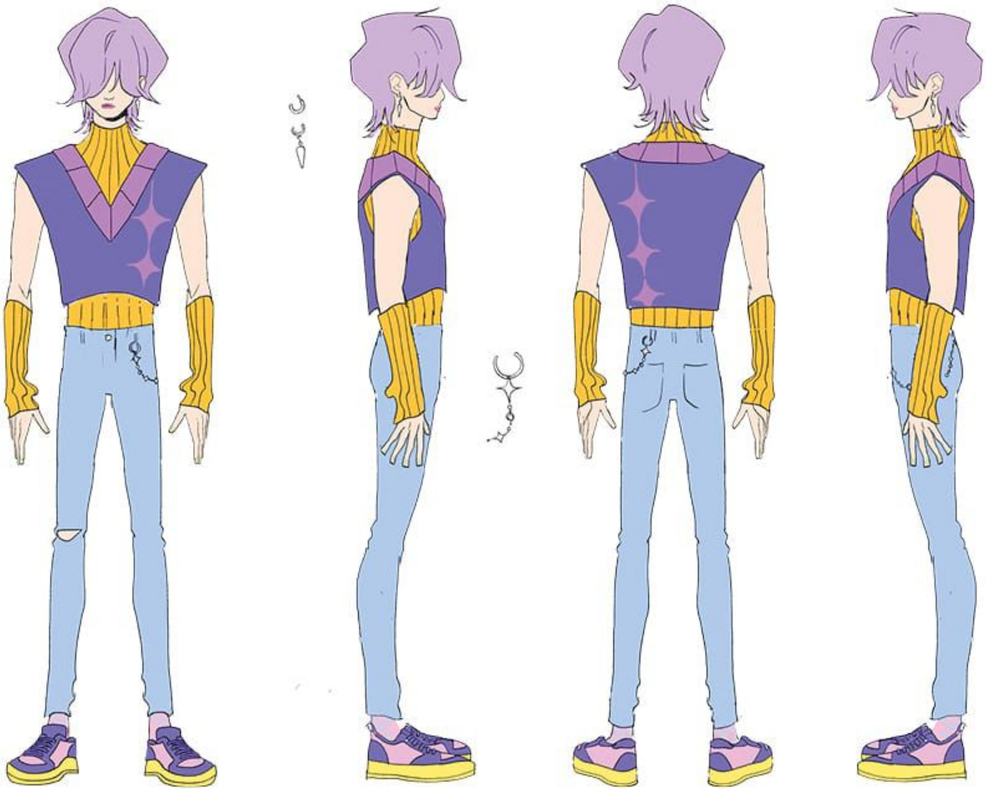
Jinu's vision of a boy band crystallized with four demonically delicious bandmates supporting him as the lead. The foursome are featured here along with cute little lion "Saja Friends" designed by visual development artist Charles Hilton, aligning with the practice that some K-pop stars use characters like these as mascots for the group in their marketing campaigns, and tying in nicely with Saja Boys fandom, known as "The Pride."



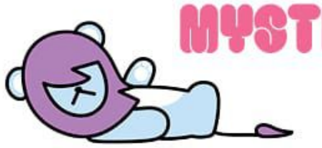


BABY SAJA

The rapper of the band, Baby Saja was designed to be "so cute that it would circle back to being annoying to the girls," explains Bordeyne. "Don't be mistaken by his childlike appearance on the outside. Inside, he's a vicious demon and he will eat your soul," says head of story Ryan Savas.

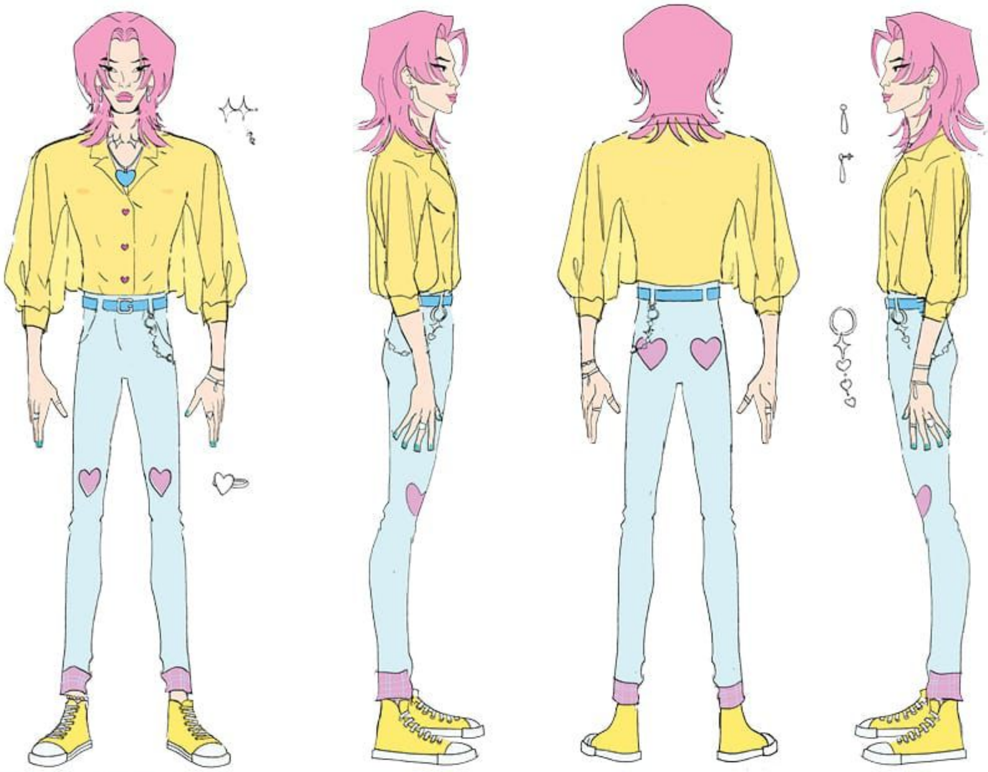


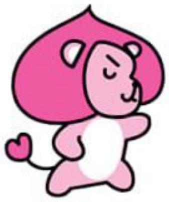
MYSTERY SAJA



The enigmatic member of the band, Mystery Saja leads Savas "to imagine that under all that perfect hair is a one-eyed demon, and that Zoey has a thing for cyclopses." Thoughtful design and animation keeps his face hidden, but Bordeyne says she did draw a face for him in case it was ever needed, and "he's as beautiful as fans think he might be!"

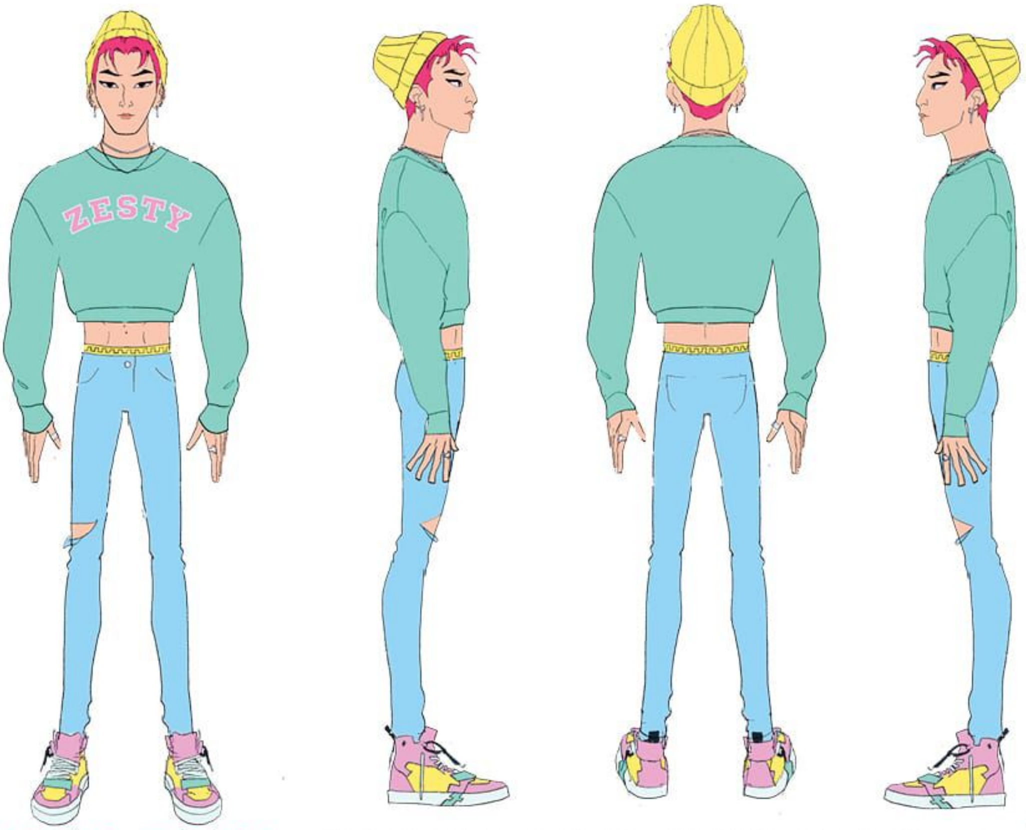
Marion Bordeyne, Charles Hilton





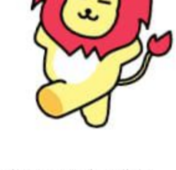
ROMANCE SAJA

"Charming and often flirtatious, Romance Saja's strengths include having the best hair in the group and the ability to manifest hearts out of thin air," says Savas. His design ranged "from a romantic lead type to more actively seductive, but he ended up leaning into a more comedic aspect, with the extra special touch of heart-shaped bangs," adds Bordeyne.

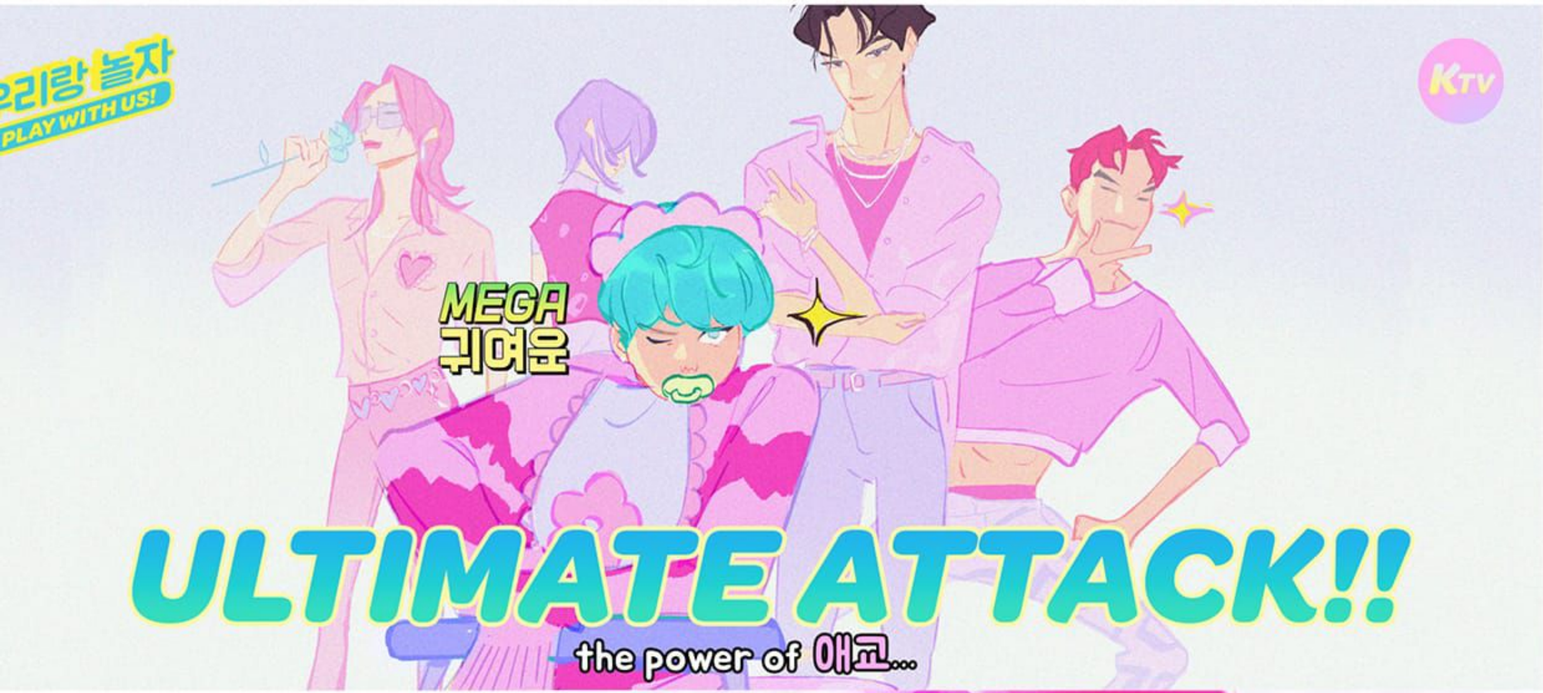


ABBY SAJA

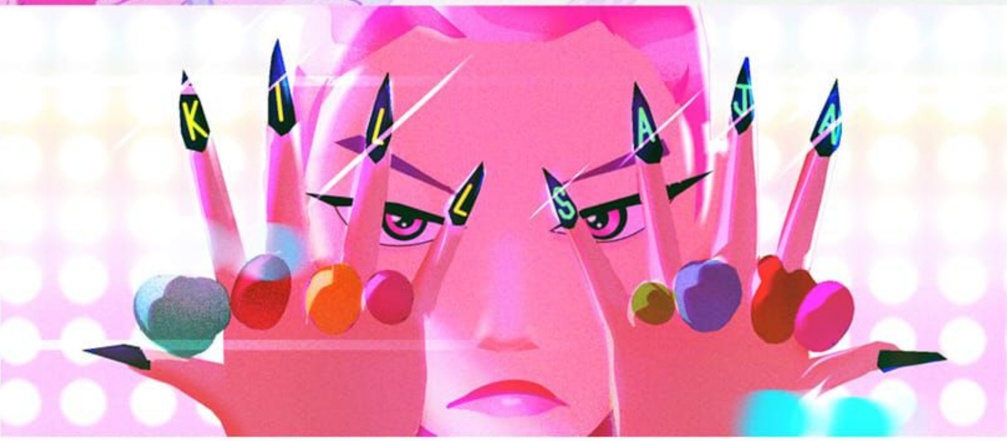
Meant to be "the yoked one, and designing him with the most absurd crop tops to showcase that," Bordeyne had to consider beauty standards vary from country to country as she crafted Abby Saja's look. Although Savas describes Abby as "vain, shallow, superficial," he adds humor to the mix by imagining that "Abby had a soft dad bod before making a deal with Gwi-Ma for those washboard abs."



Marion Bordeyne, Charles Hilton

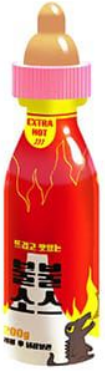

리랑 놀자
PLAY WITH US!
KTV
MEGA
귀여운
ULTIMATE ATTACK!!
the power of 애교...

PLAYING GAMES



The newly popular Saja Boys jump into the also popular variety show scene, featured in a segment called "Play Games with Us!" First up, they engage in a hot sauce challenge, each attempting to drink down a full bottle of spicy heat, seeing who can tolerate the most

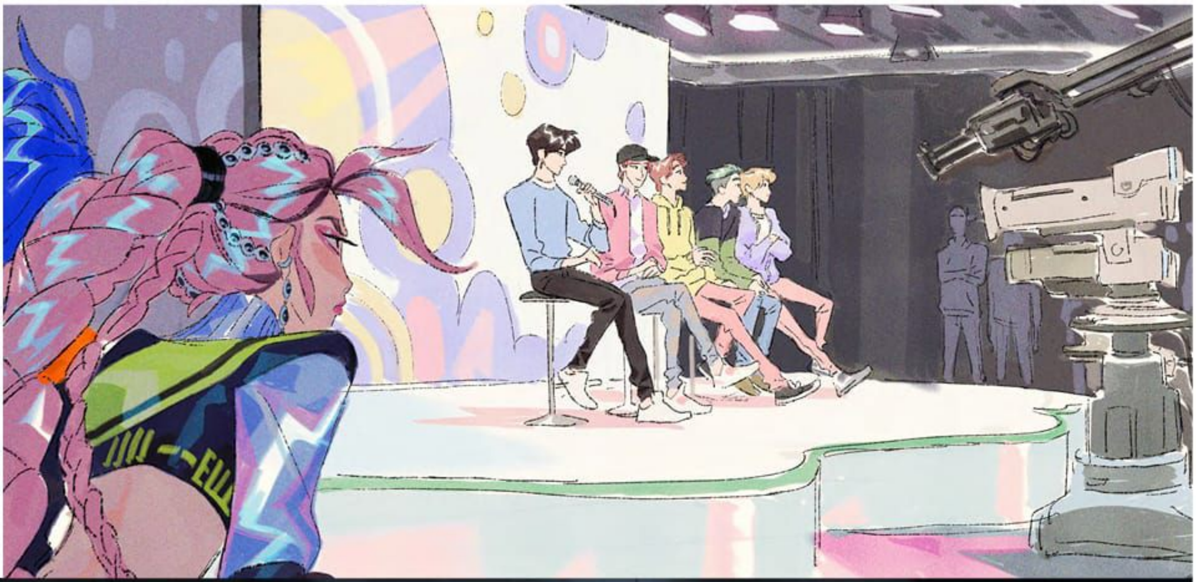
Baby Saja out-hots the game show host and wins the challenge, while HUNTR/X prepares to rid the planet of the demons as they leave the stage…but the game turns upon the girls when Jinu notices and invites them to play games with them onstage..

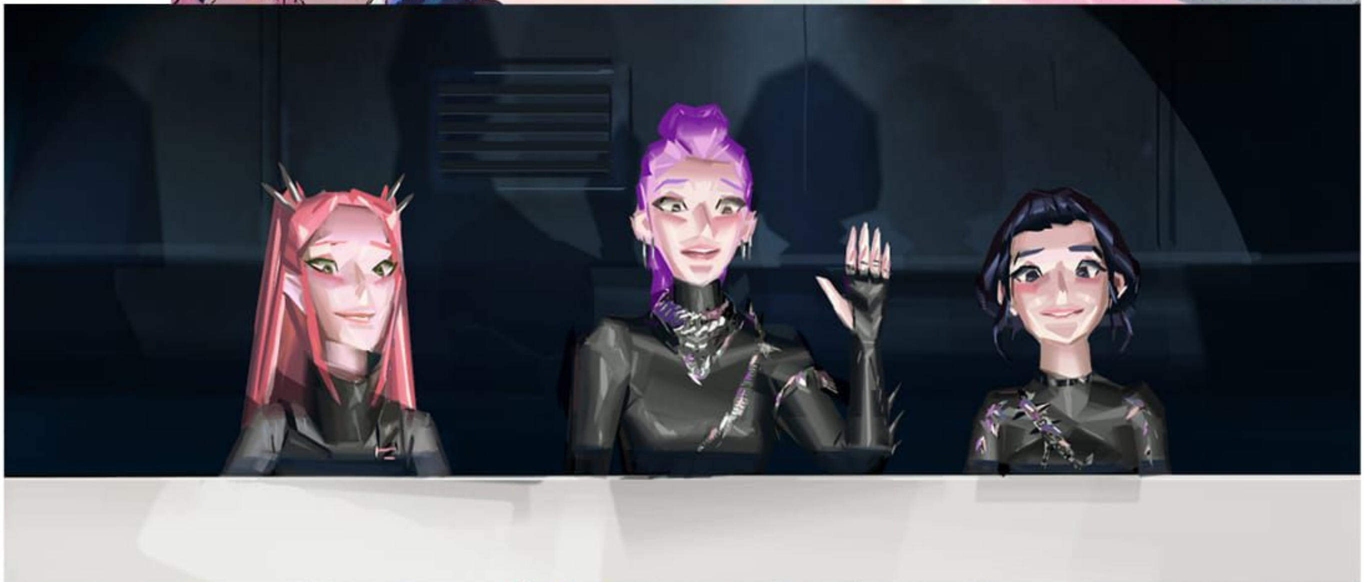

EXTRA HOT !!!
뜨겁고 맛있는
불불 소스

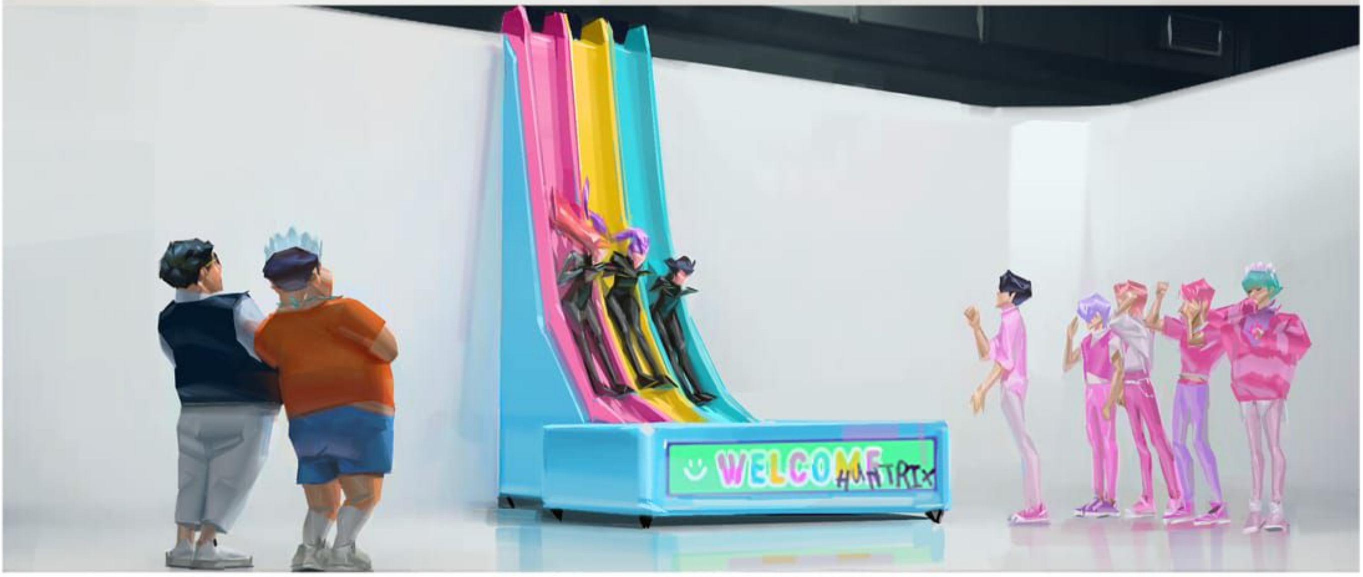
LOPPE
COOKIE STICK
쿠키 스틱
original

Ami Thompson, Mingjue Helen Chen, Euni Cho / Rebecca Shieh, (bottom) Euni Cho, Charles Hilton

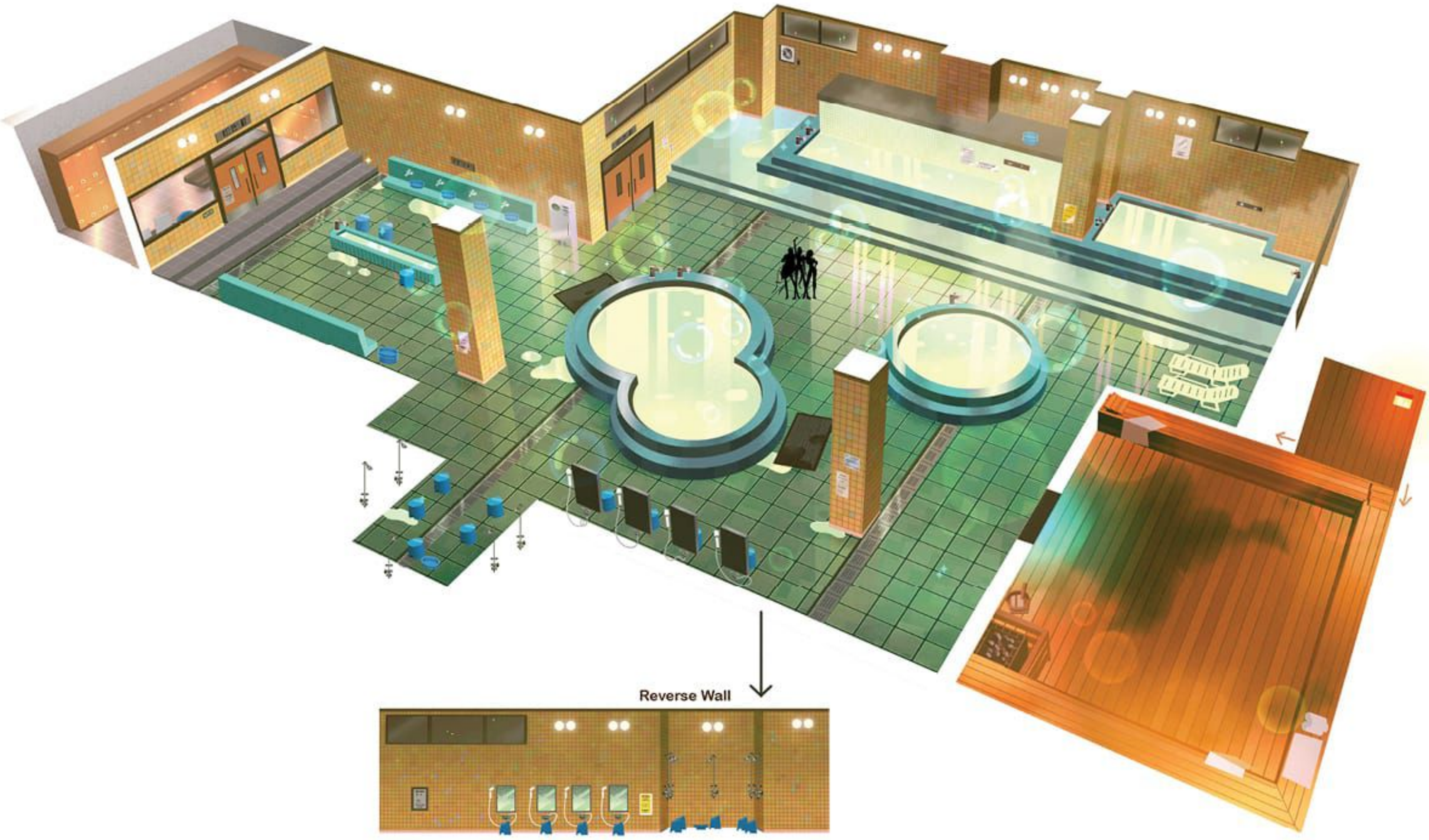
Bedecked in their finest leather-clad battle gear, the girls embark on a slow, excruciatingly-painful-to-the-ears slide down into a ball pit, much to the delight of the boys and audience alike.







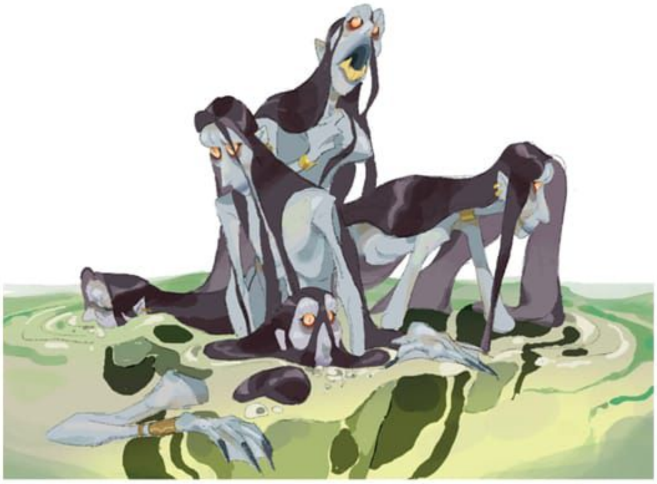
Marion Bordeyne, Won Sul Hyun

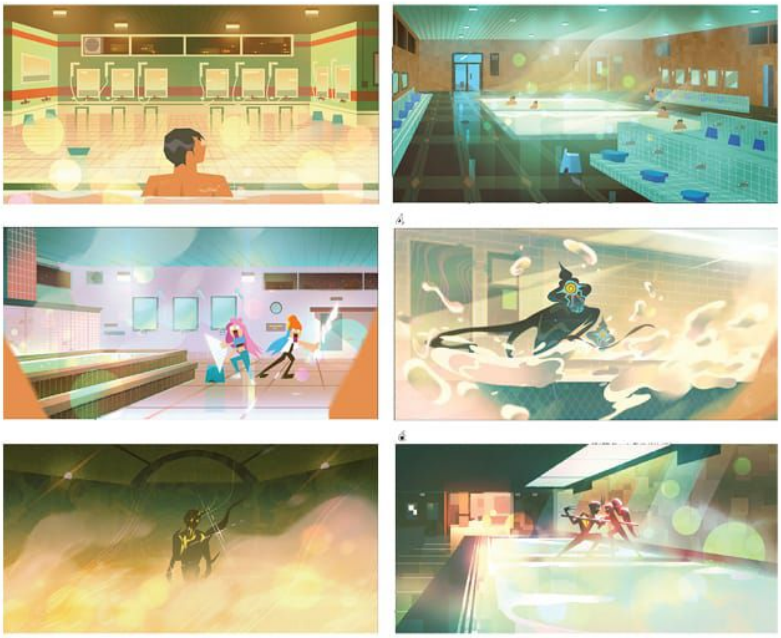


BATHHOUSE

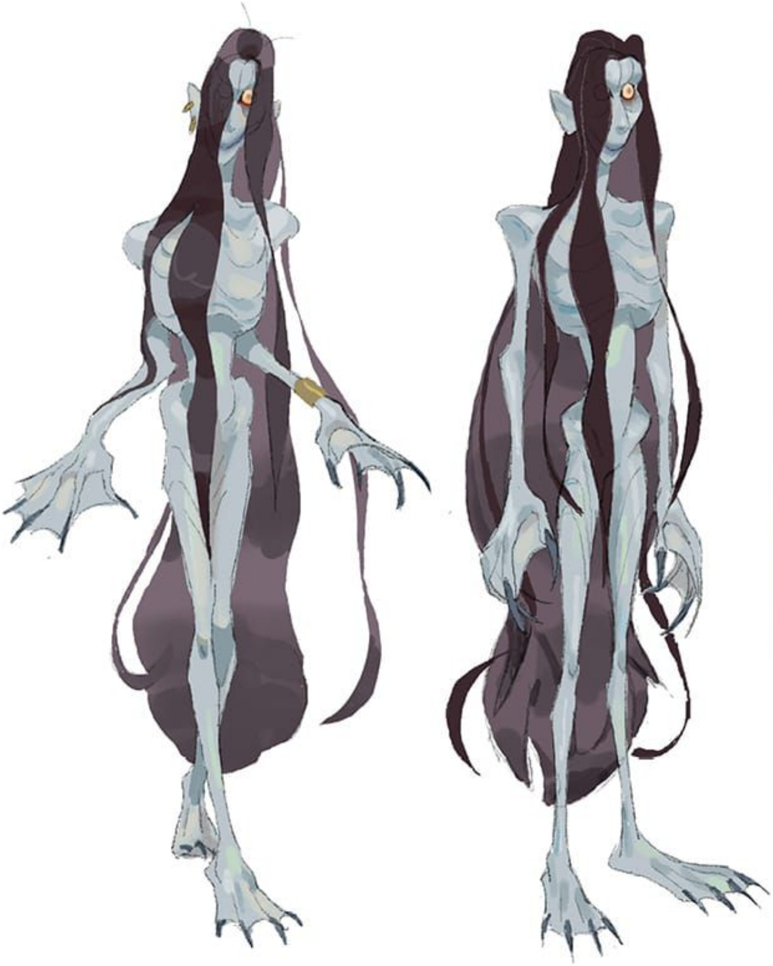
Saja Boys depart the game show set efficiently and head across the street into a bathhouse. Apparently meant as a peaceful place for humans to relax, the bathhouse soon becomes the exact opposite – a chaotic warzone for the hunters to battle water demons.

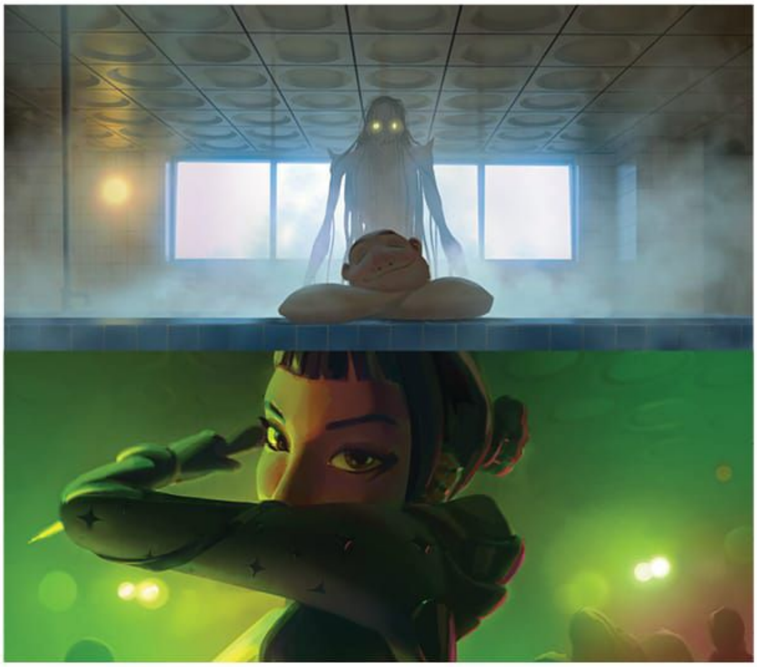
Designed by Charles Hilton, the bathhouse setting is one of the iconic locations specific to Korean culture that writer/directors Kang and Appelhans wanted to feature in the film. "The iconic retro color palette and the patterned ceilings are straight homages to actual Korean bathhouses," explains production designer Mingjue Helen Chen.





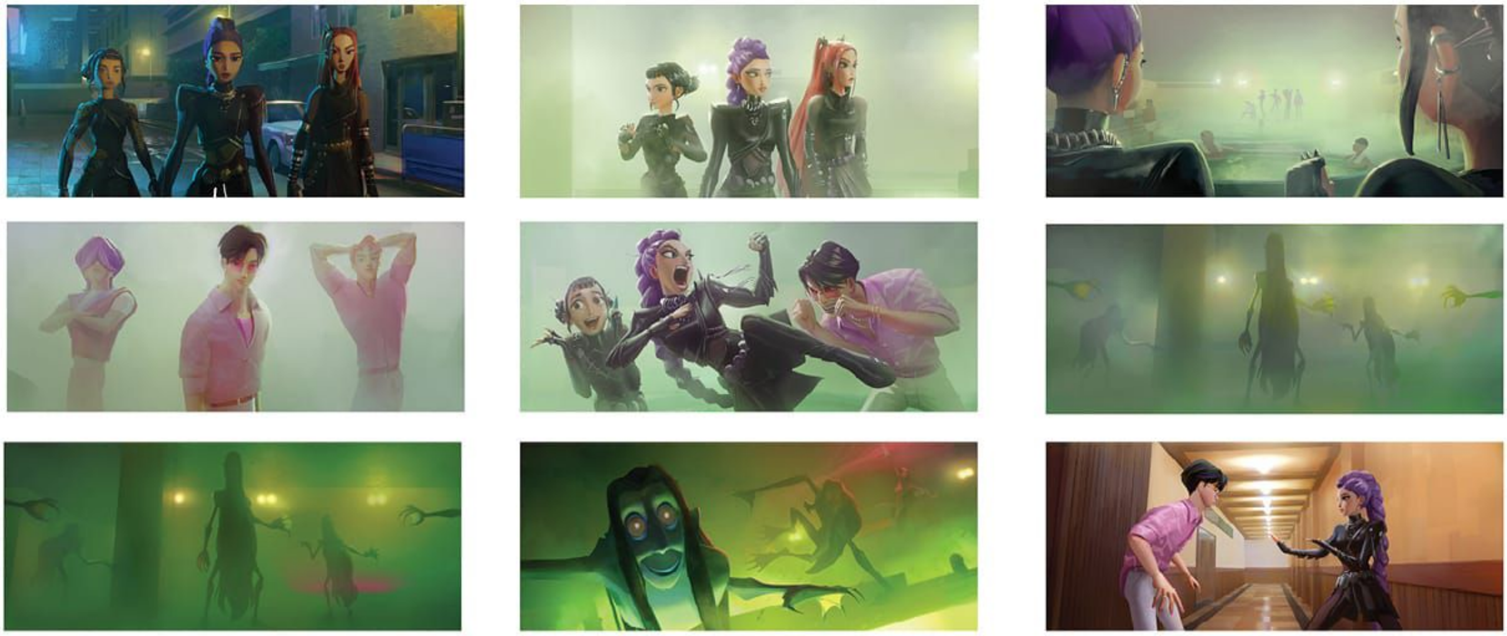
Charles Hilton, Jeannie Lee, Charles Hilton



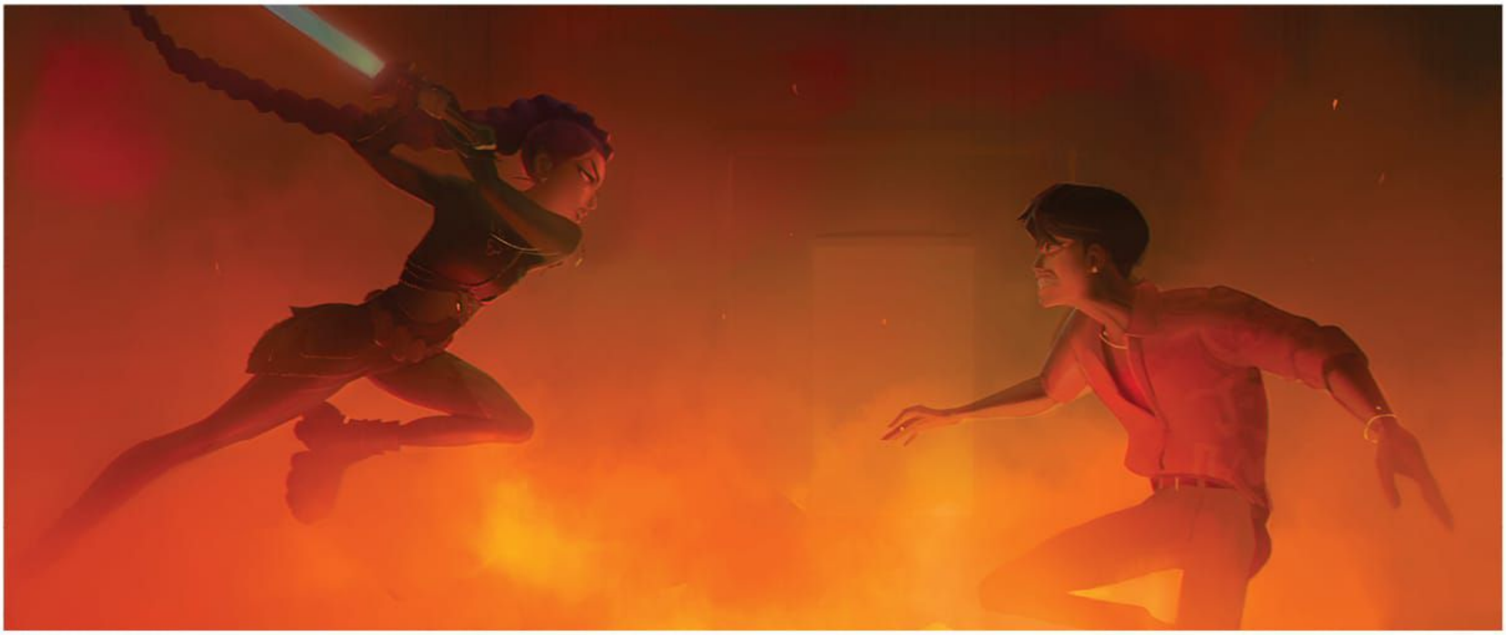


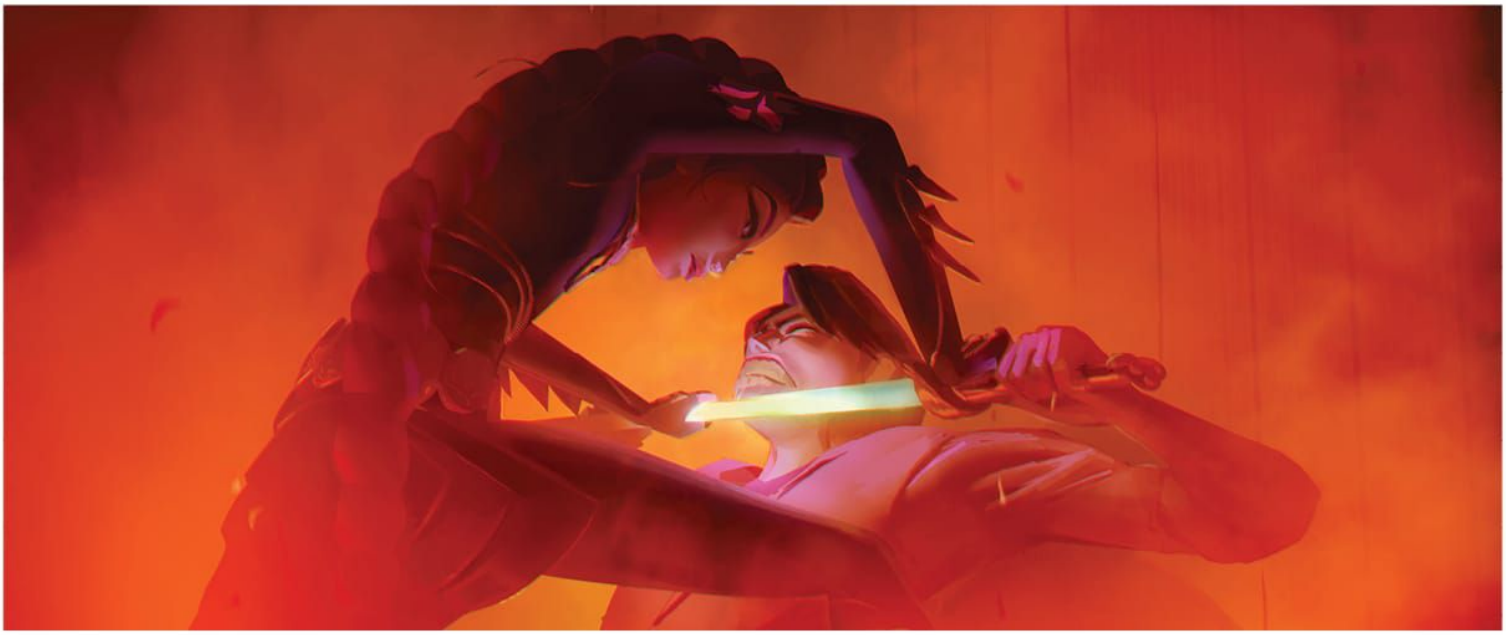
Staged with continuous camera movement and overlapping action, the bathhouse scene was also an ideal space in which to blend in elements of horror to increase the stakes and counter the usually happy tone of K-pop. "The haunting presence of the water demons, the dense atmosphere and the striking monochromatic palette combined to create one of the film's unforgettable moments," explains visual development artist Nacho Molina.

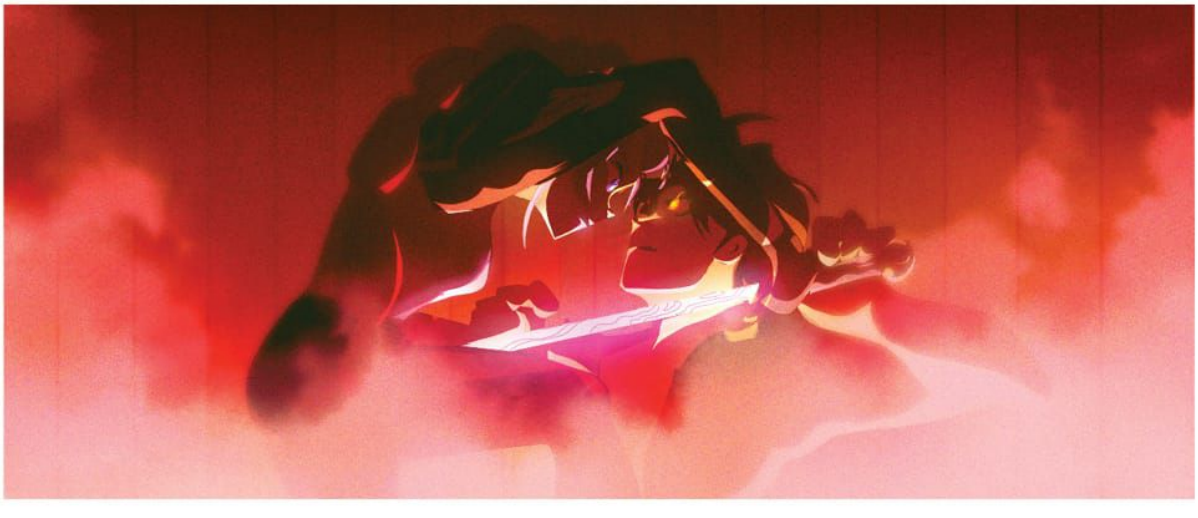
Fight choreography is at its steamiest in the bathhouse, and the heat of Rumi and Jinu's one-on-one battle delivers the intensity of their physical attraction. It also "conveyed the underpinnings of why their relationship was so interesting: equals, enemies, Jinu's knowledge of Rumi's secret and the subsequent handling of such," notes the storyboard artist who conjured the action, Alex Chiu.



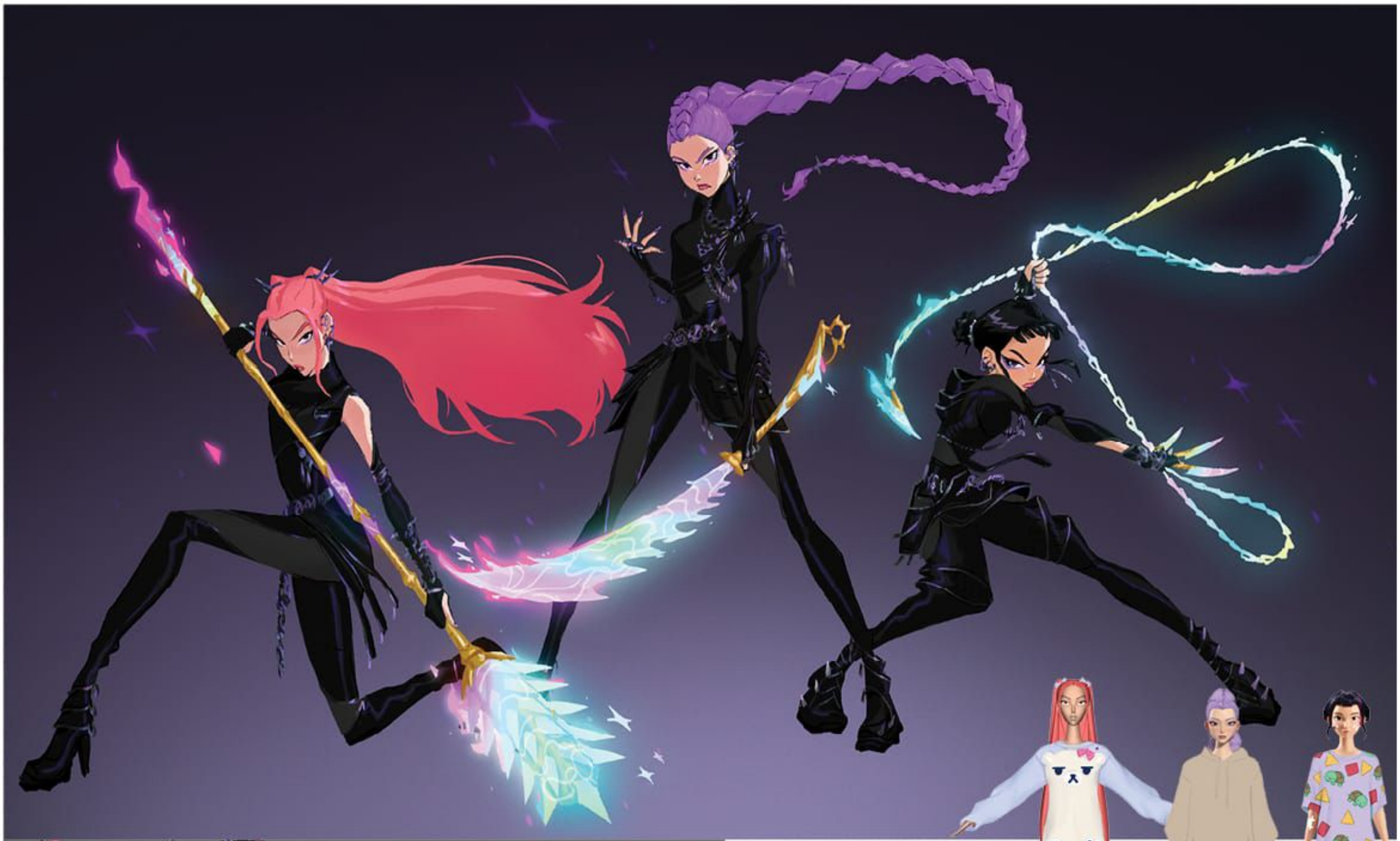
Jeannie Lee, Mingjue Helen Chen, Nacho Molina

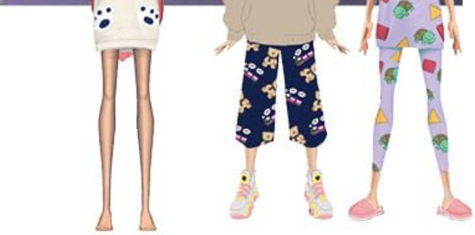




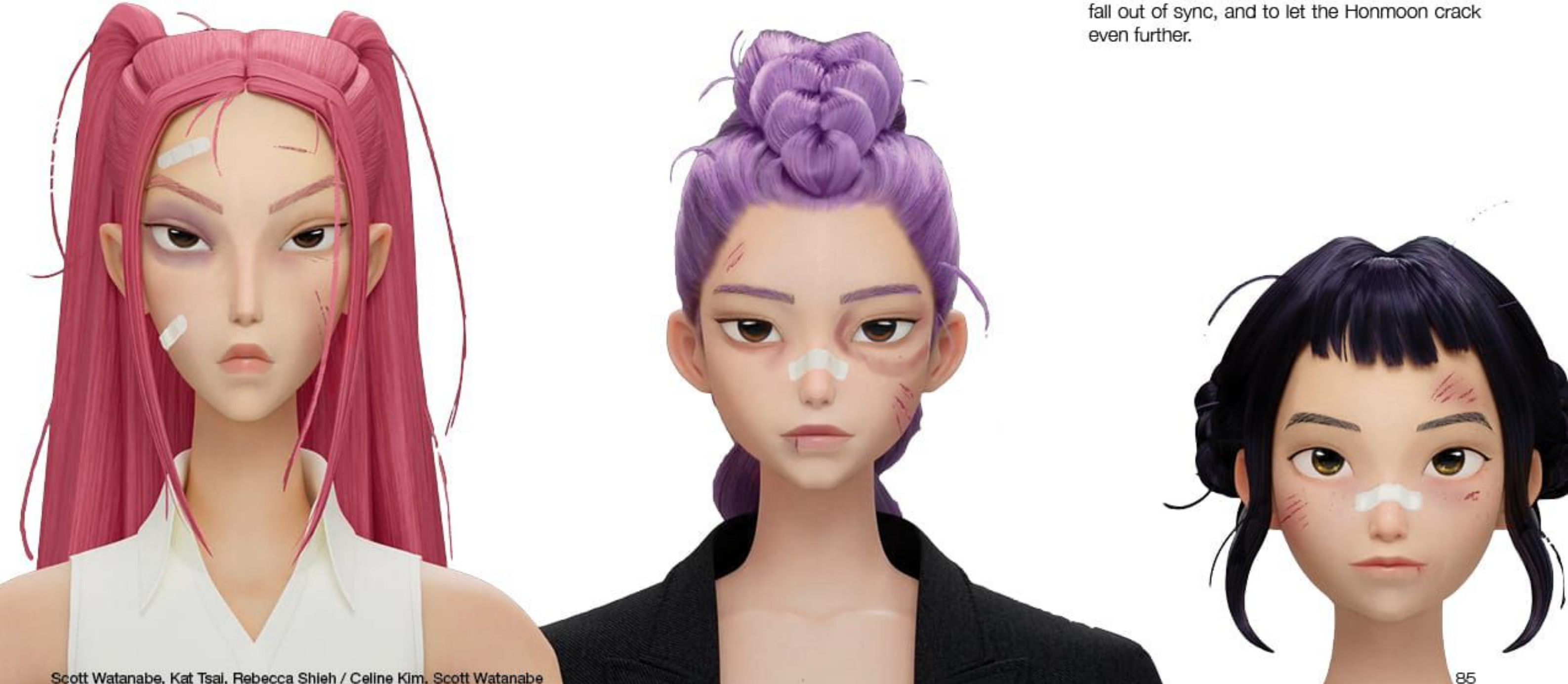


Nacho Molina, (bottom) Charles Hilton





In the blink of an eye, HUNTR/X shifts from battle-ready to beaten down. Just as thoughtfully as they geared up in garb and makeup, they are shown bandaged and bland in the aftermath, trying to find comfort in their PJs as they wonder what happened to make them fall out of sync, and to let the Honmoon crack even further.

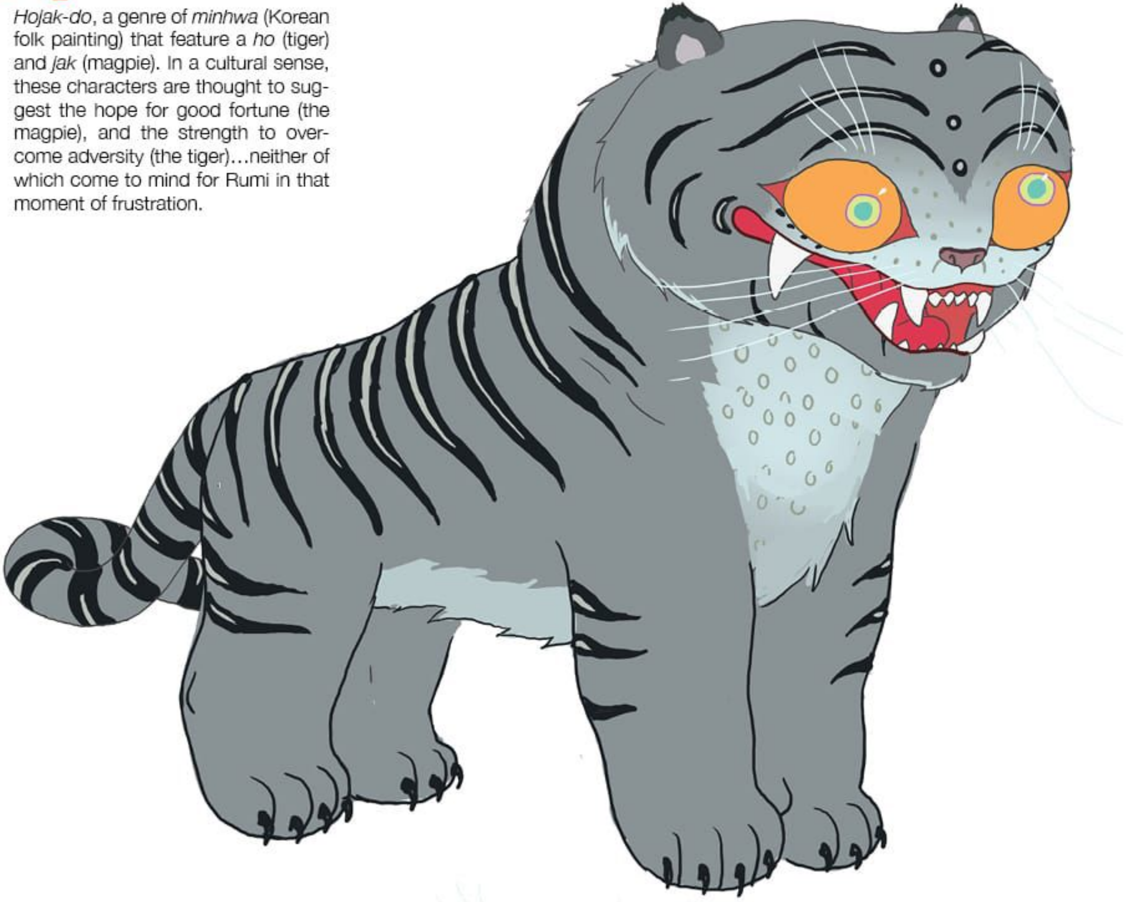


Scott Watanabe, Kat Tsai, Rebecca Shieh / Celine Kim, Scott Watanabe

CHAPTER 10

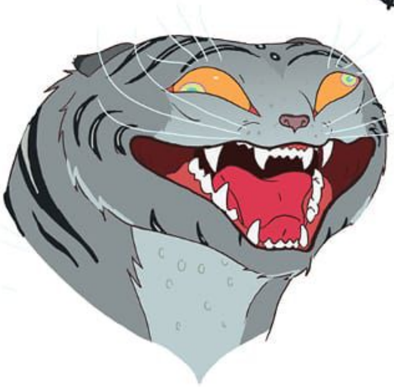
HELLO, FRIEND

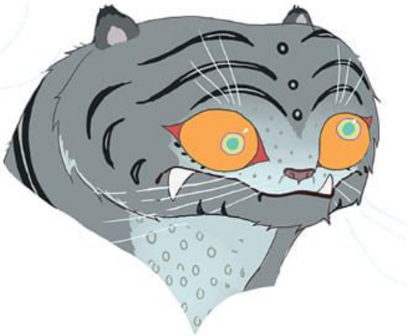
Disturbed by Saja Boys' growing influence, Rumi retreats to her bedroom for some quiet introspection. She's not alone for long, as she discovers a pair of unique visitors on her balcony, there to deliver a slobbered-on but scintillating message from Jinu, inviting her to meet him elsewhere. The visitors are the embodiment of *Hojak-do*, a genre of *minhwa* (Korean folk painting) that feature a *ho* (tiger) and *jak* (magpie). In a cultural sense, these characters are thought to suggest the hope for good fortune (the magpie), and the strength to overcome adversity (the tiger)…neither of which come to mind for Rumi in that moment of frustration.

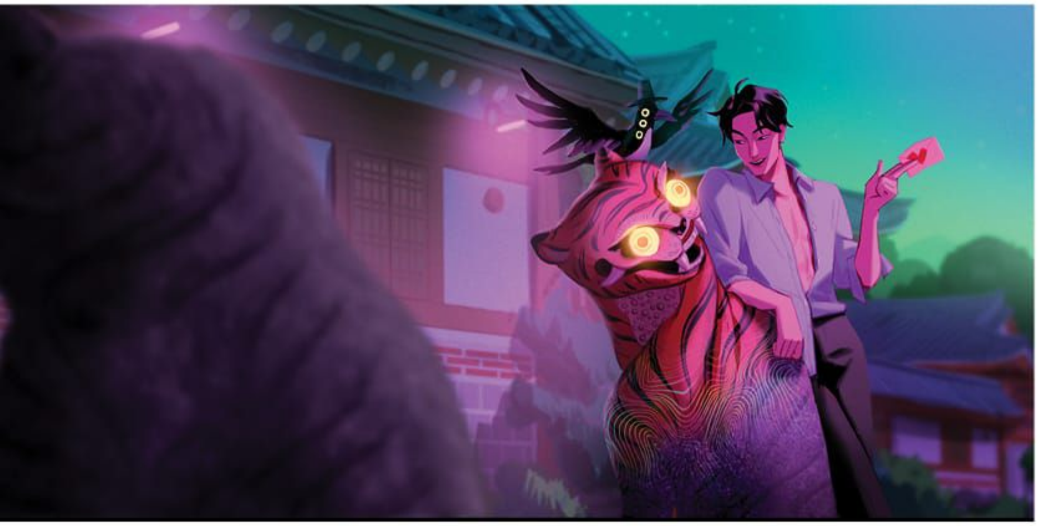


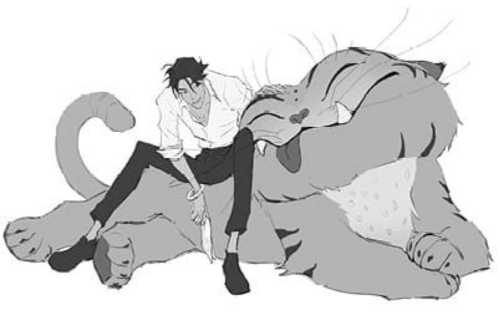
DERPY

Big-eyed and big of heart, Derpy is more than just a messenger. "He's a loyal, lovable pet tiger with just a mild case of OCD," says head of story Ryan Savas. A fun blend of creepy and cute, the animation team worked to keep his performance balanced, letting Derpy be "mysterious and live in a drawing as much as possible, having his presence speak for itself," adds animation director Joshua Beveridge.

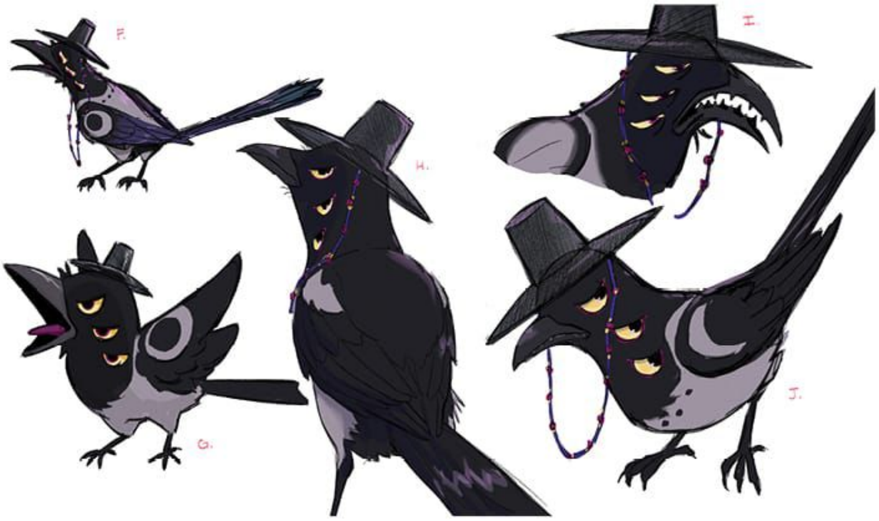


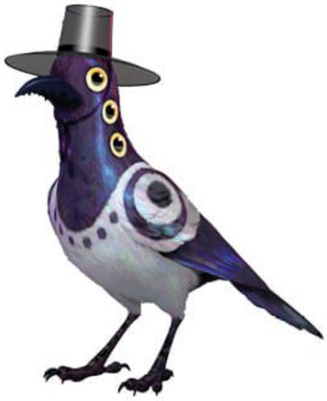






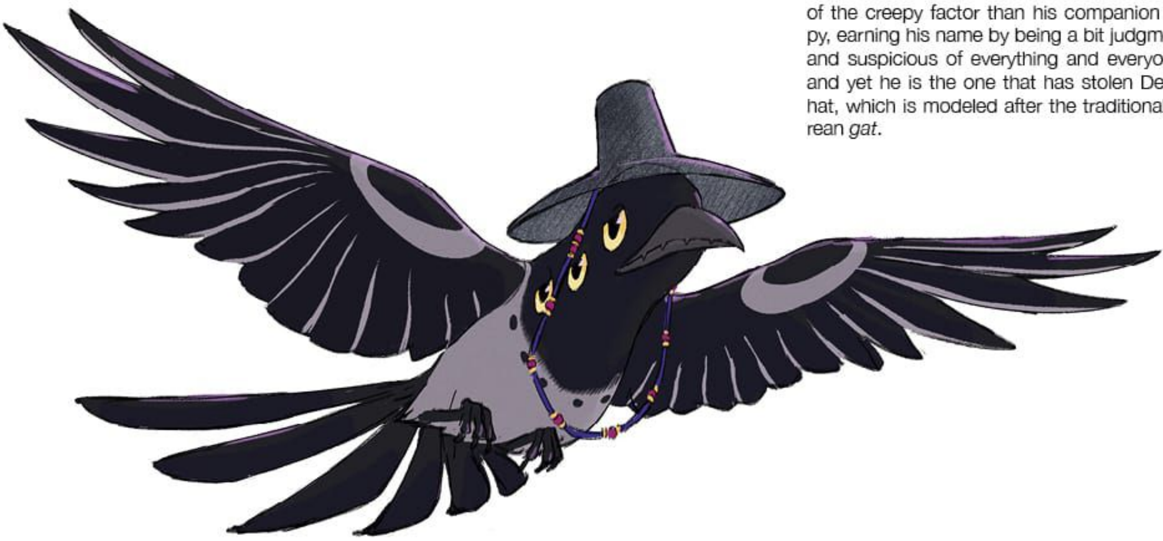
Rad Sechrist, (left / bottom) Mingjue Helen Chen, Scott Watanabe

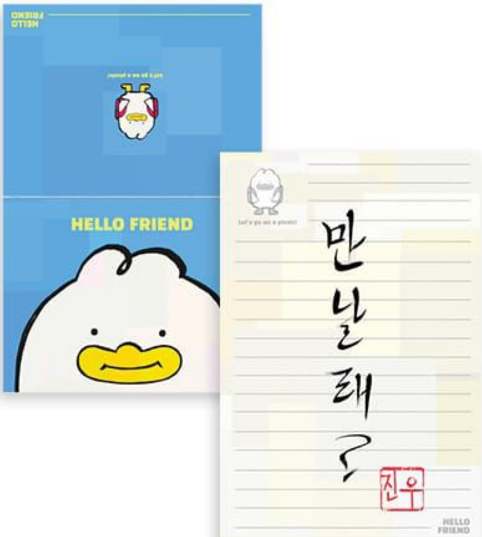


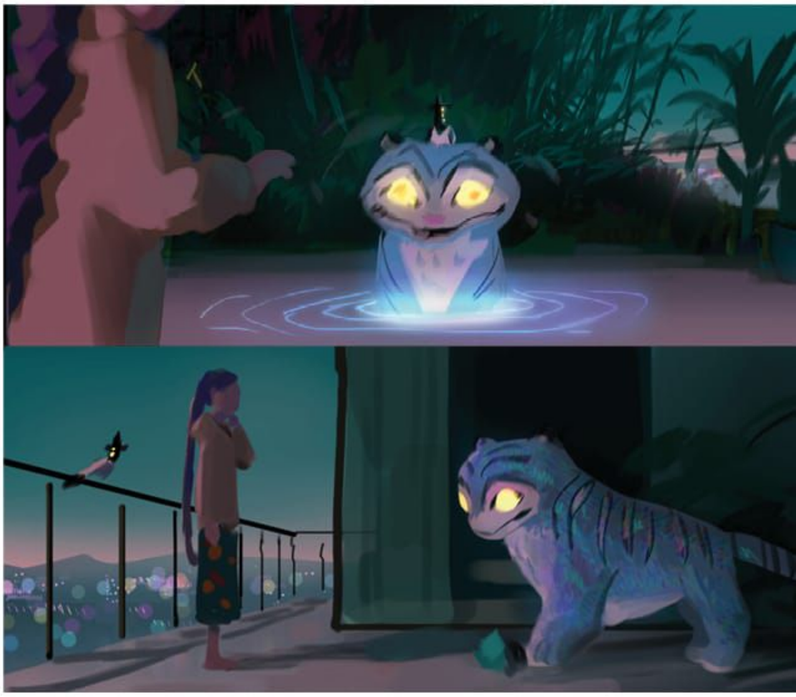


SUSSIE

The six-eyed magpie is aflutter with a bit more of the creepy factor than his companion Derpy, earning his name by being a bit judgmental and suspicious of everything and everyone… and yet he is the one that has stolen Derpy's hat, which is modeled after the traditional Korean *gat*.





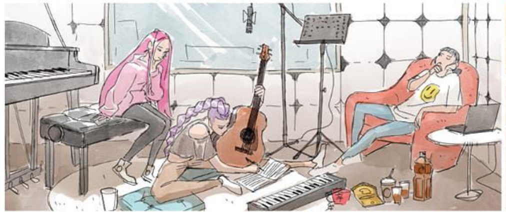


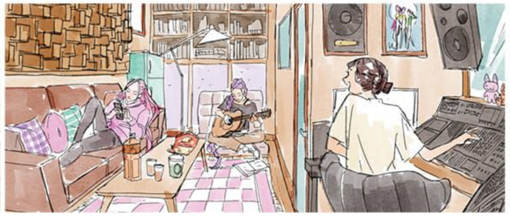
Scott Watanabe, (top right) Mingjue Helen Chen, Celine Kim, Mingjue Helen Chen

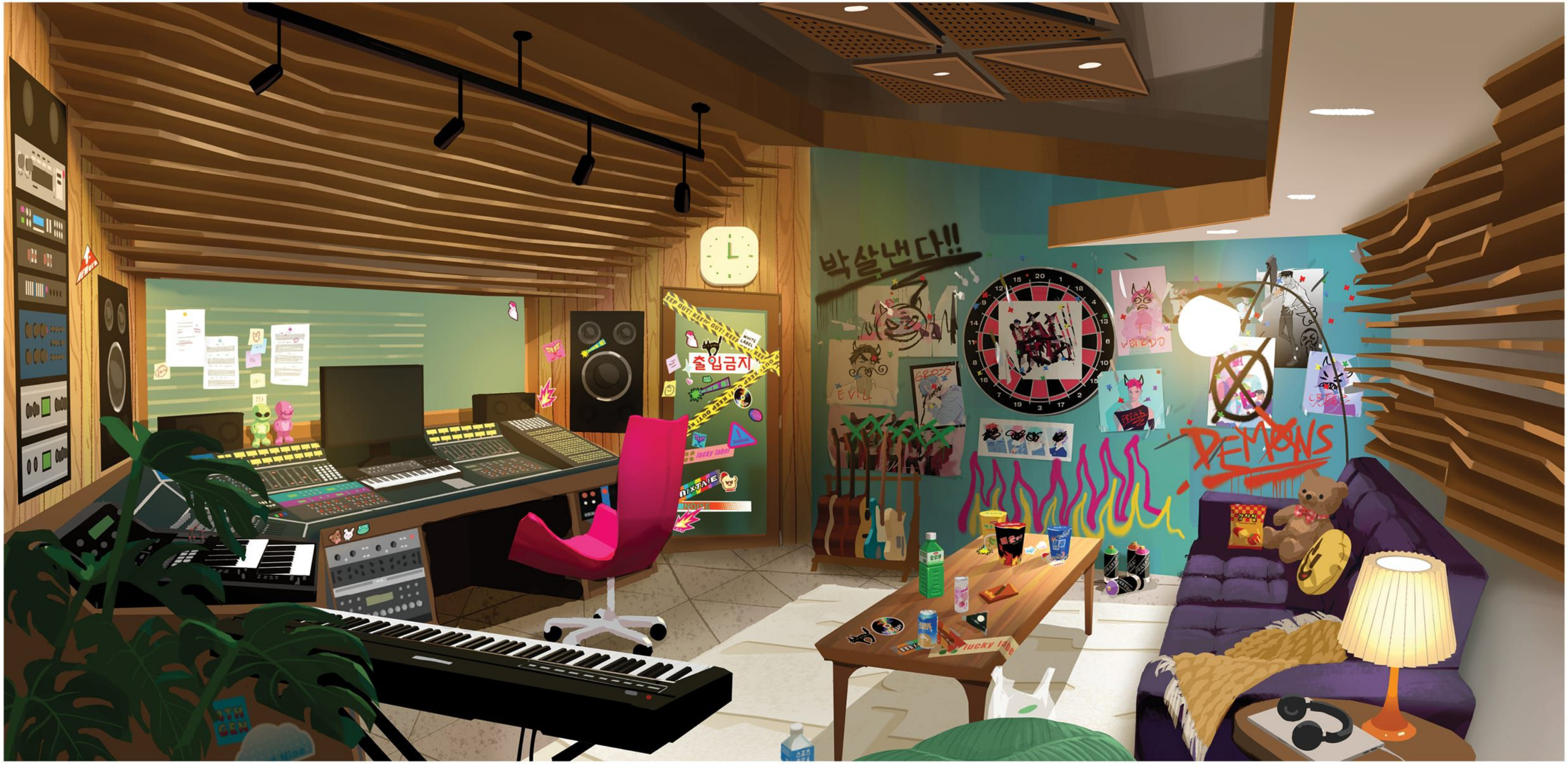
CHAPTER 11

TAKEDOWN (DEMO)

The girls are collectively angered and disappointed by their less-than-successful recent battle against the demon world, and they rally in their studio as they aim to channel their feelings into song. “Takedown” is a diss track that executive music producer Ian Eisendrath brought in Lindgren to work on, trying to express HUNTR/X’s “rage and vengeance because they’re losing their fan base as artists, and they’re also losing the world to demons,” he explains. But like the fight sequence, the girls just can’t get in sync on how to approach it…due to Rumi’s secret and growing fear that the rage is likely to turn on her if her bandmates were to figure out her truth.



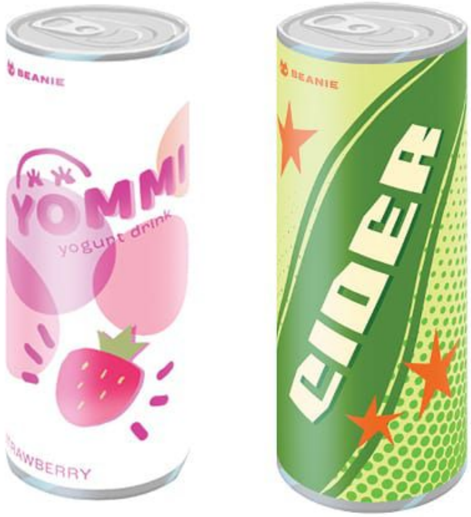


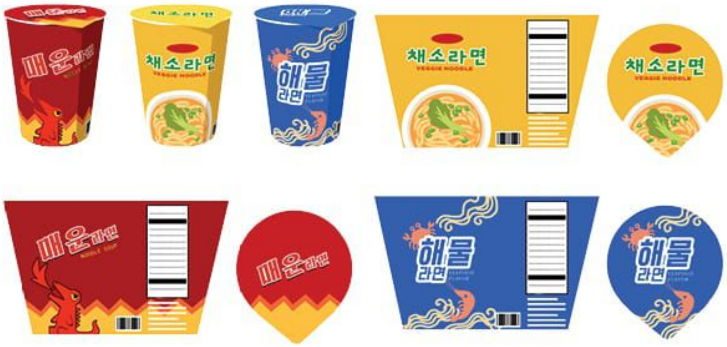


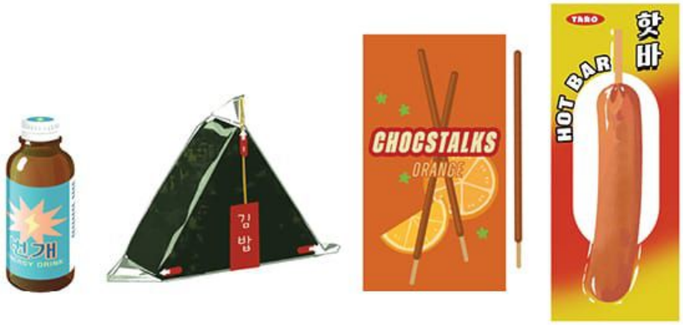
Rebecca Shieh

STUDIO SNACKS

Fueling the girls' creativity means fueling their bodies with all of their favorite foods and beverages. Rebecca Shieh had fun sharing small bites of some of the design sensibilities that she "finds appealing on Korean products, such as including mascot characters and emphasizing charm," into the studio snack supply.


BEANIE
YOMMI
yogurt drink
STRAWBERRY
BEANIE
CIDER


매운라면
채소라면
VEGGIE NOODLE
해물라면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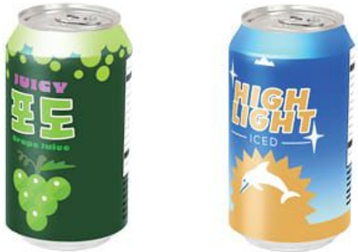
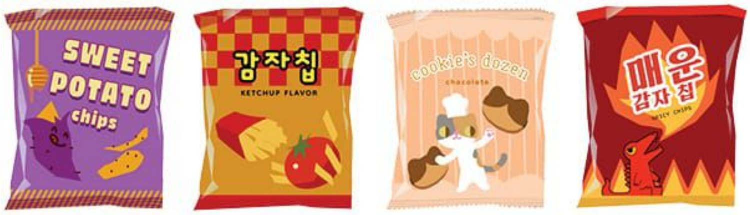
김밥
CHOCSTALKS
ORANGE
TABO
HOT BAR
핫바


JUICY
포도
Grape Juice
HIGH LIGHT
ICED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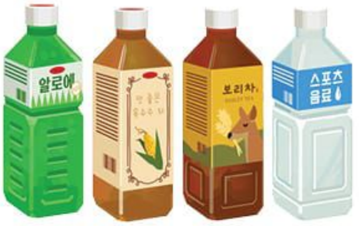
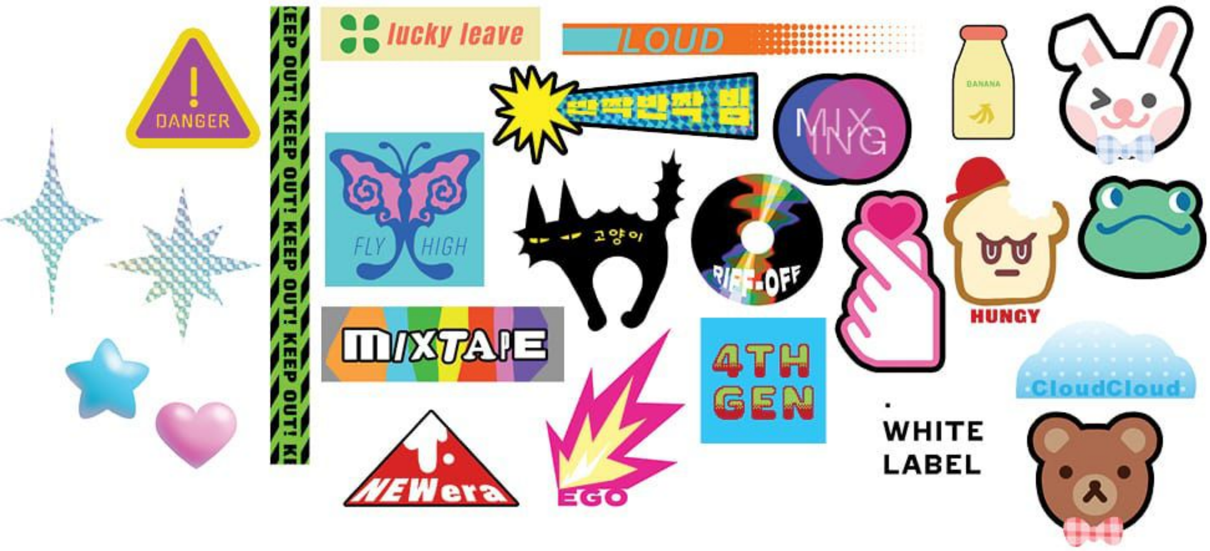
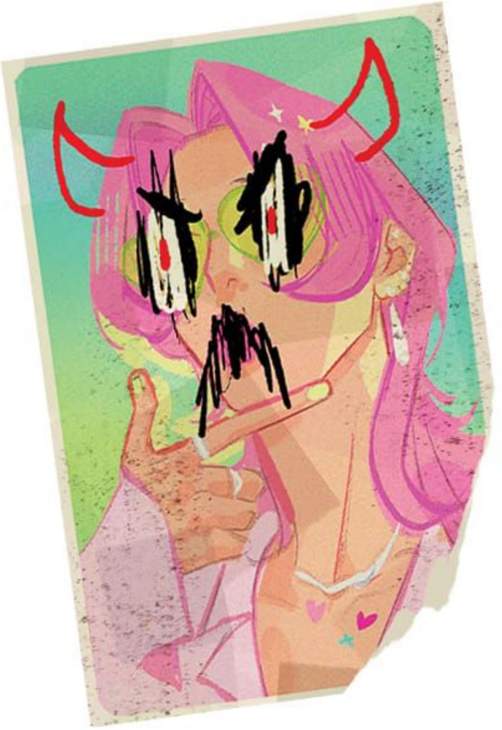
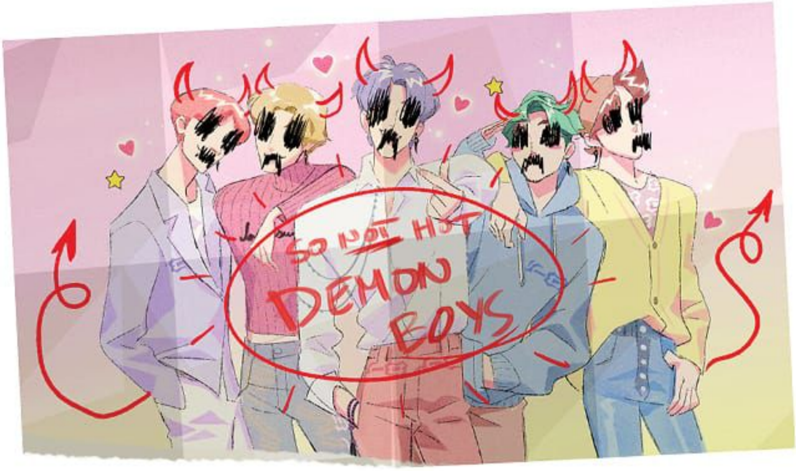
감자칩
KETCHUP FLAVOR
cookie's dozen
chocolate
매운 감자칩

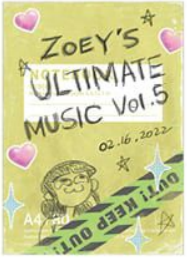

알로에
보리차
스포츠 음료

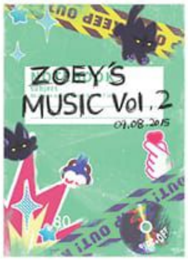

DANGER
KEEP OUT! KEEP OUT! KEEP OUT! KEEP OUT!
lucky leave
LOUD
반짝반짝 빔
MIXING
BANANA
FLY HIGH
고양이
RIFF-OFF
HUNGY
MIXTAPE
4TH GEN
CloudCloud
WHITE LABEL
NEWera
EGO




SO NOT HOT
DEMON BOYS

The studio walls are covered in personal graffiti-like touches that the girls have added through their time together. Visual development artist Rebecca Shieh had a great time creating a space that gave off a personalized, lived-in, cozy vibe, with each sticker, poster and hand-scribbled note exhibiting an interest or opinion of the girls. Zoey's lyric journals and diaries are well-used and worn after she pours her feisty creativity into them.


ZOEY'S ULTIMATE MUSIC Vol.5
02.16.2022
A4 | 80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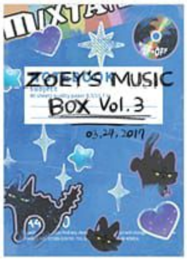
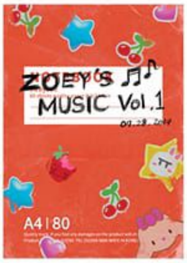
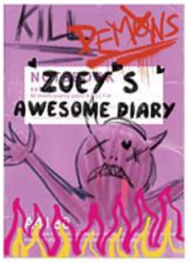
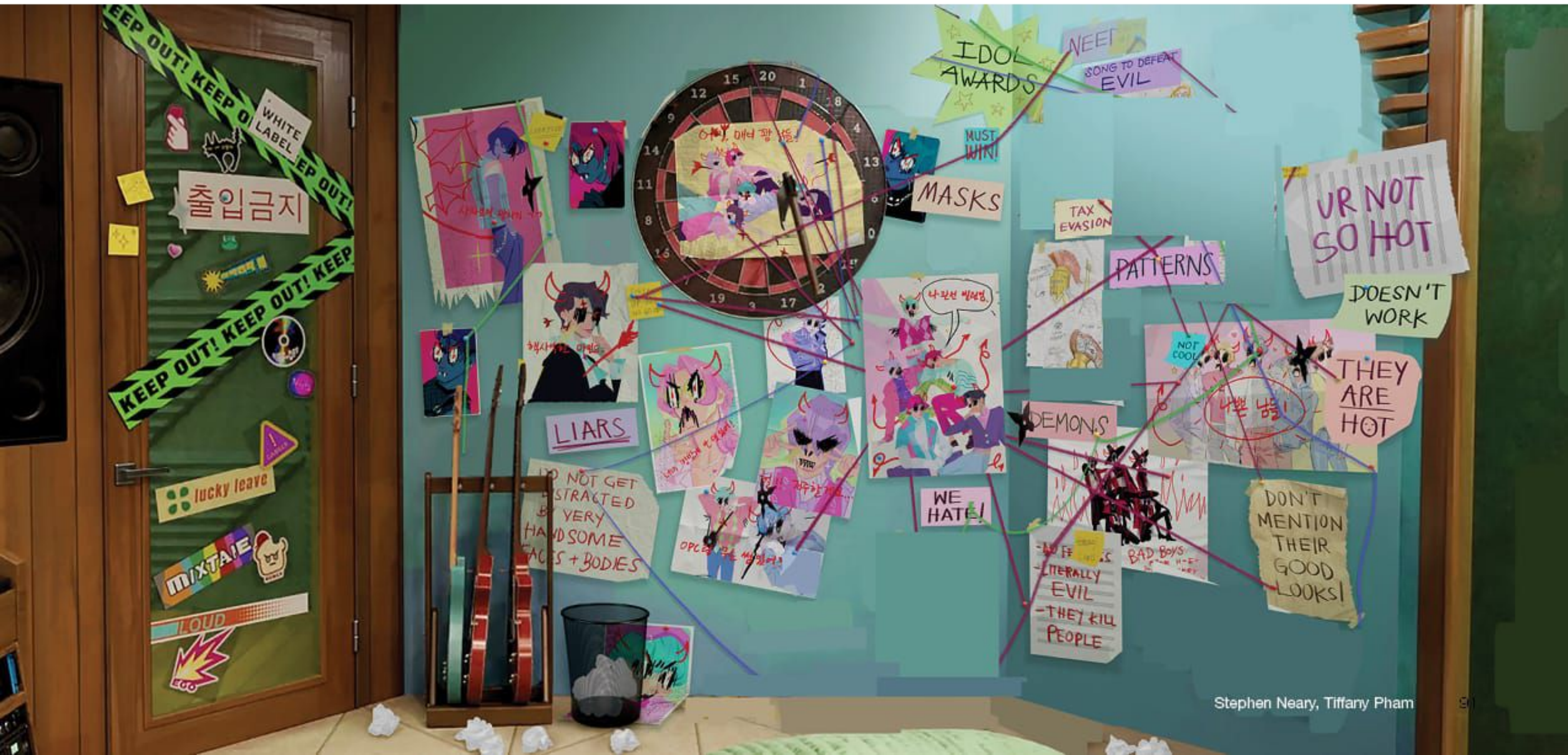
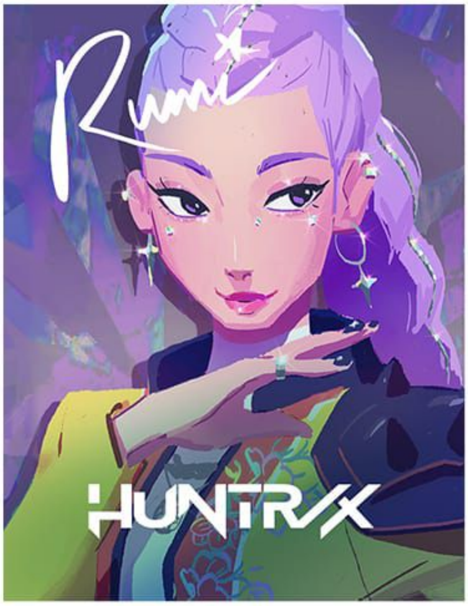

ZOEY'S MUSIC BOX Vol.3
03.27.2017

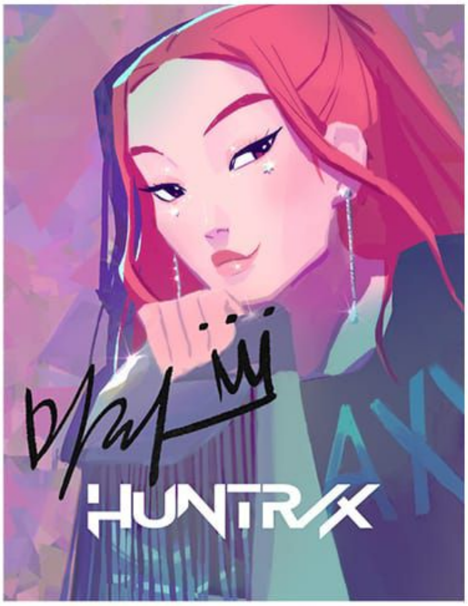

ZOEY'S MUSIC Vol.1
A4 | 80

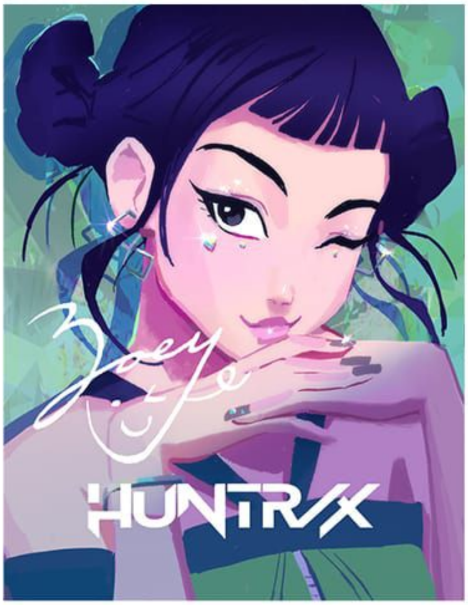

KILL DEMONS
ZOEY'S AWESOME DIARY


KEEP OUT!
WHITE LABEL
출입금지
lucky leave
MIXTAPE
LOUD
EGO
IDOL AWARDS
NEED SONG TO DEFEAT EVIL
MUST WIN
MASKS
TAX EVASION
PATTERNS
UR NOT SO HOT
DOESN'T WORK
THEY ARE HOT
LIARS
DO NOT GET DISTRACTED BY VERY HANDSOME FACES + BODIES
WE HATE!
DEMONS
-LITERALLY EVIL
-THEY KILL PEOPLE
BAD BOYS
DON'T MENTION THEIR GOOD LOOKS!

Stephen Neary, Tiffany Pham


Rumi
HUNTR/X

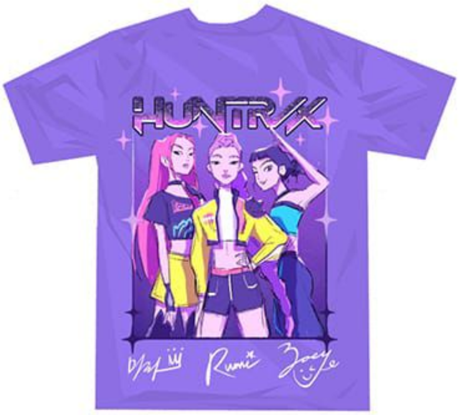


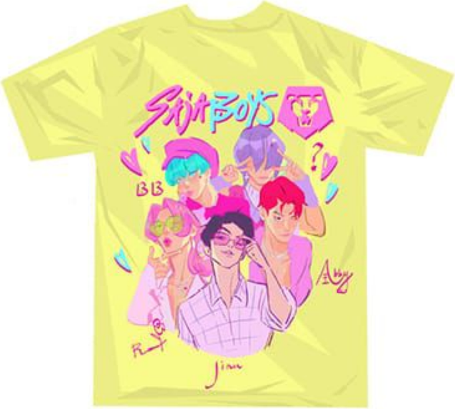

Zoey
HUNTR/X

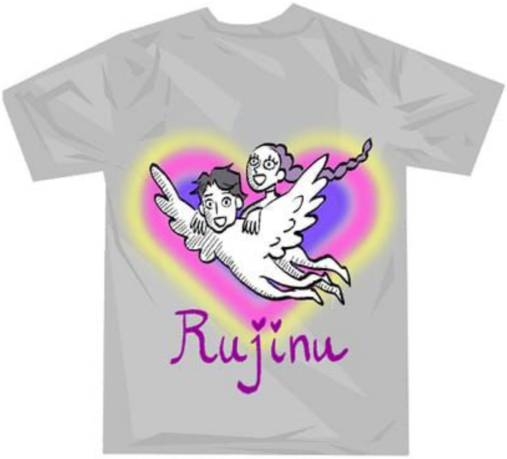
SIGNING SESSION

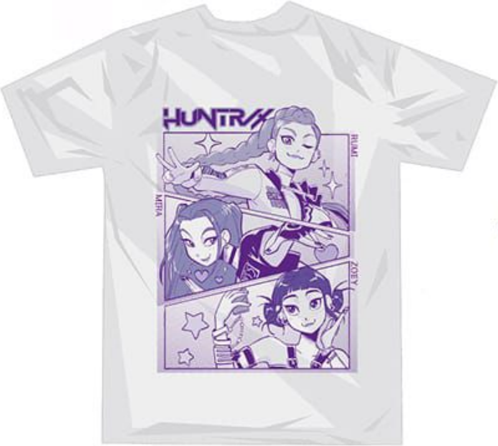
Bobby plans a fan event to regain some of the girls' waning popularity back from Saja Boys, only to discover that the first-in-line, overnight campout ultimate fans are Saja Boys themselves. Shifting gears into a joint signing session, things get even more complicated when fans start to interpret the shared space as even more intertwined…expressed in viral compressed couple names like Rujinu, Zoeystery and Miromabby.

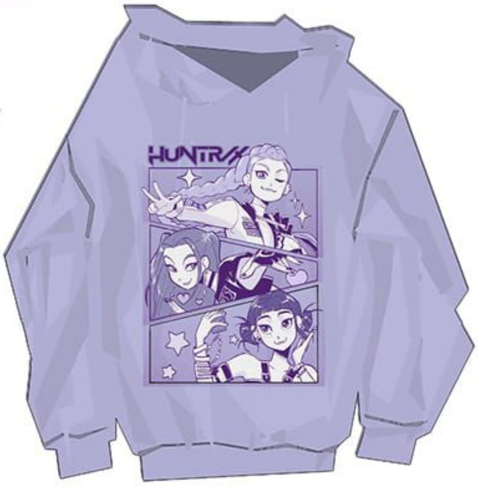
The fansign photocards and clothing merch are hot…but not as hot as the pencil-rubbing of Abby Saja's abs, as the ajummas' excitement shows.


HUNTR/X
Rumi
Zoey

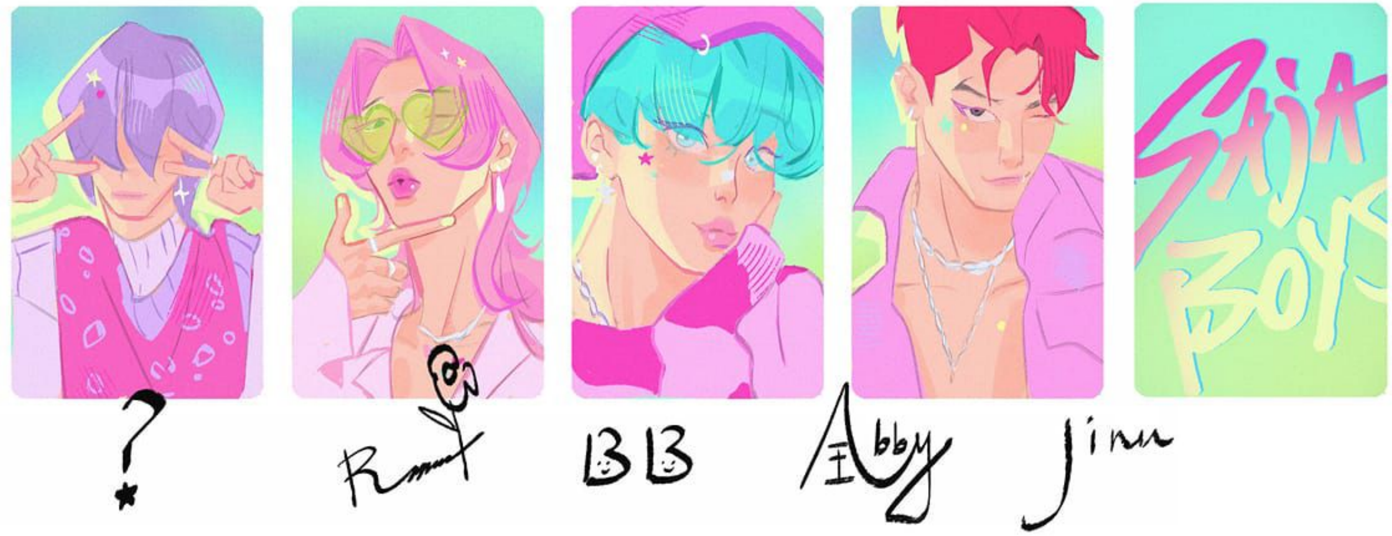

SAJA BOYS
BB
Abby
Jinu



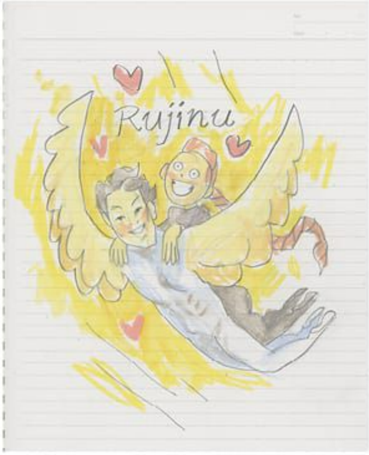

HUNTR/X
RUMI
MIRA
ZOEY

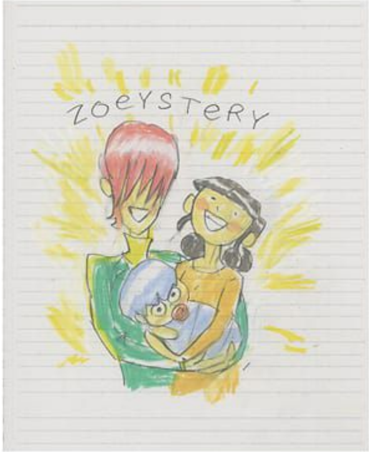


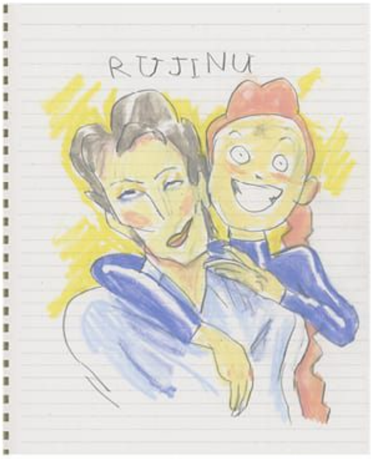
Celine Kim, Celine Kim / Charles Hilton

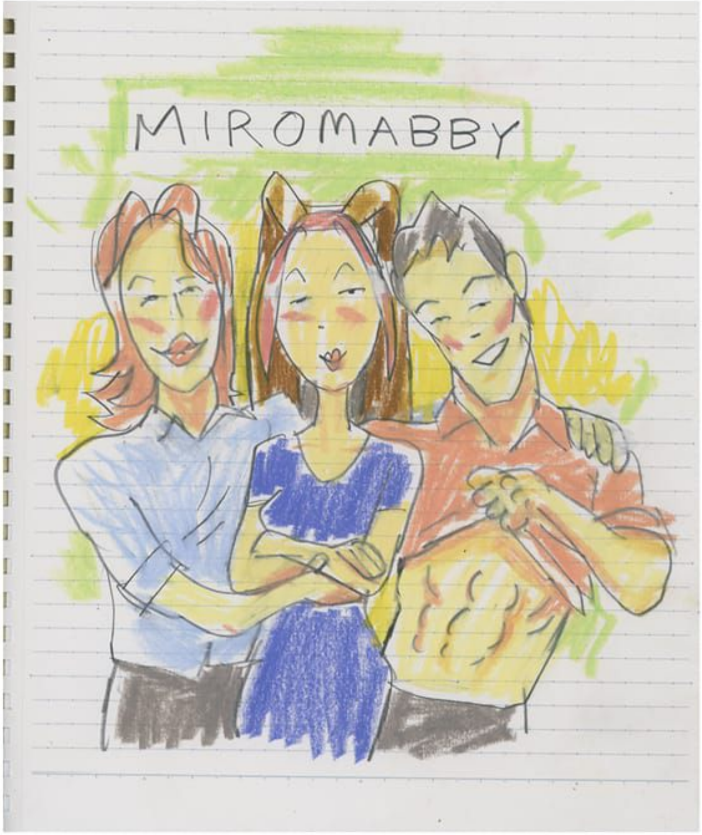

SAJA BOYS
?
R
BB
Abby
Jinu

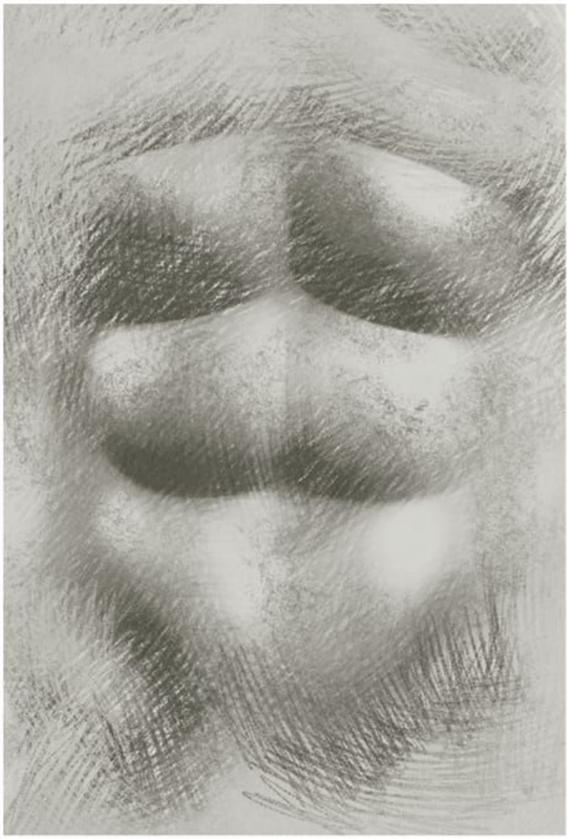
ZOEYSTERY
Send Message


Rujinu


ZOEYSTERY

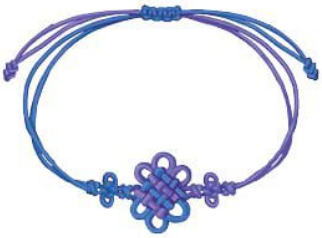

RUJINU

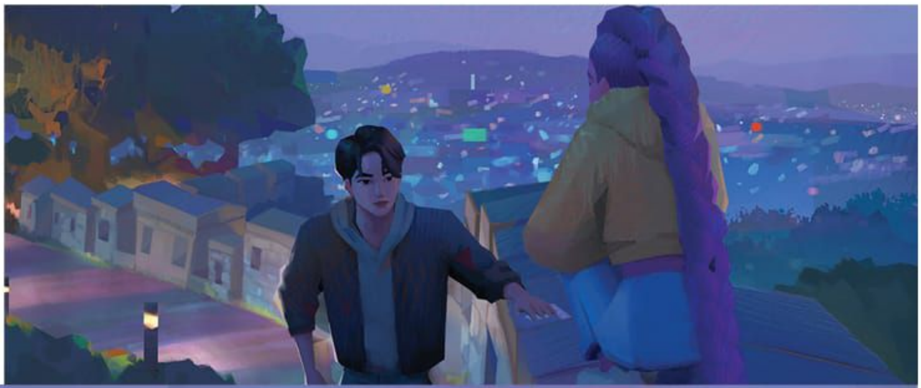

MIROMABBY

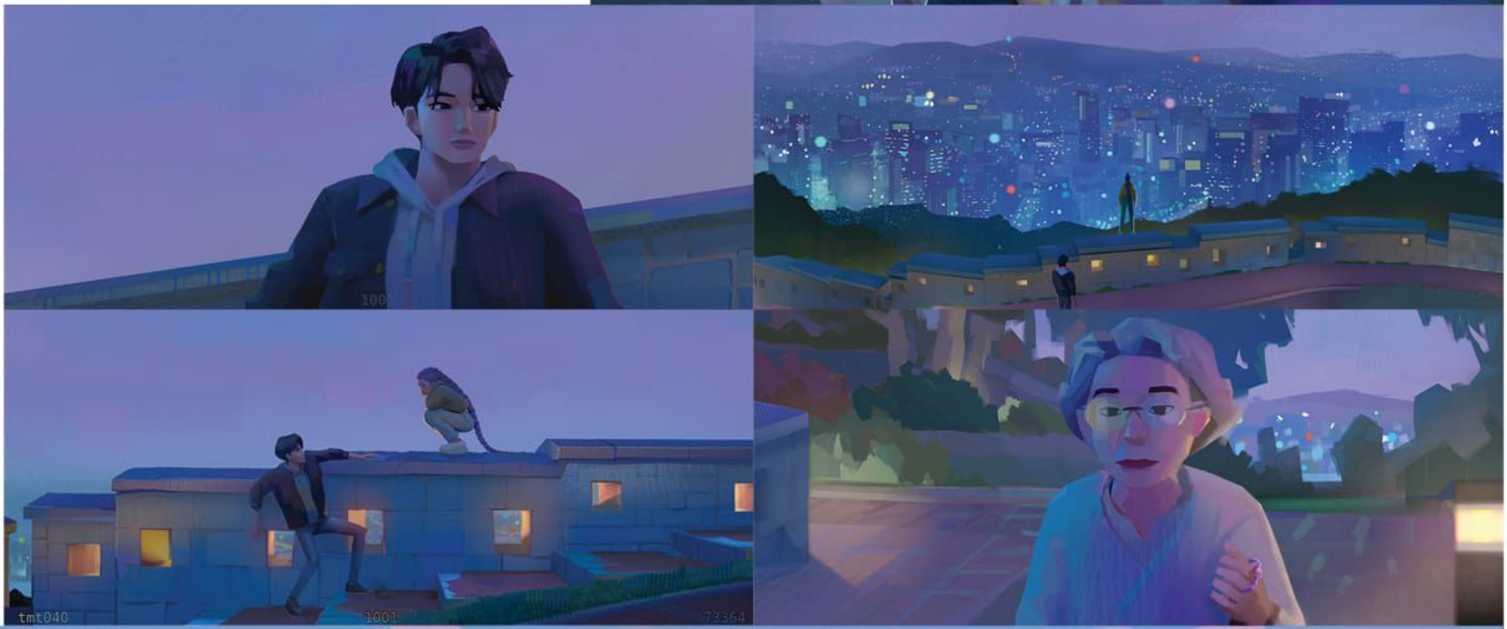


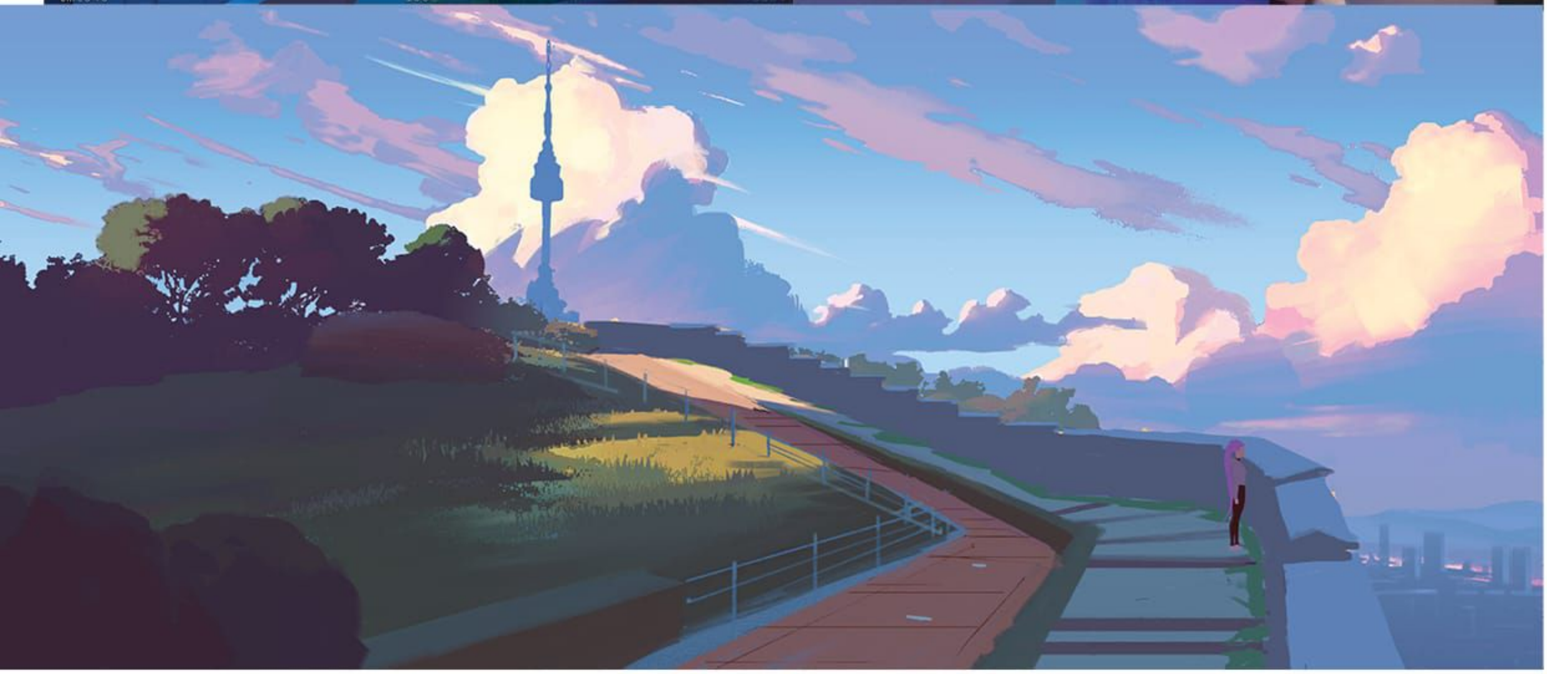
NAKSAN WALL

Rumi and Jinu agree to meet a second time at dusk at the Naksan Wall, with a sweeping view of Seoul…even if one thinks it's a date and the other is supposedly just there for business. While Rumi tries to explain her idea for the two of them escaping their demonic ties, a sweet ajumma mistakes them for a couple, later gifting Rumi a bracelet as consolation for the boy that doesn't seem to appreciate her, calling Jinu hopeless in the moment.

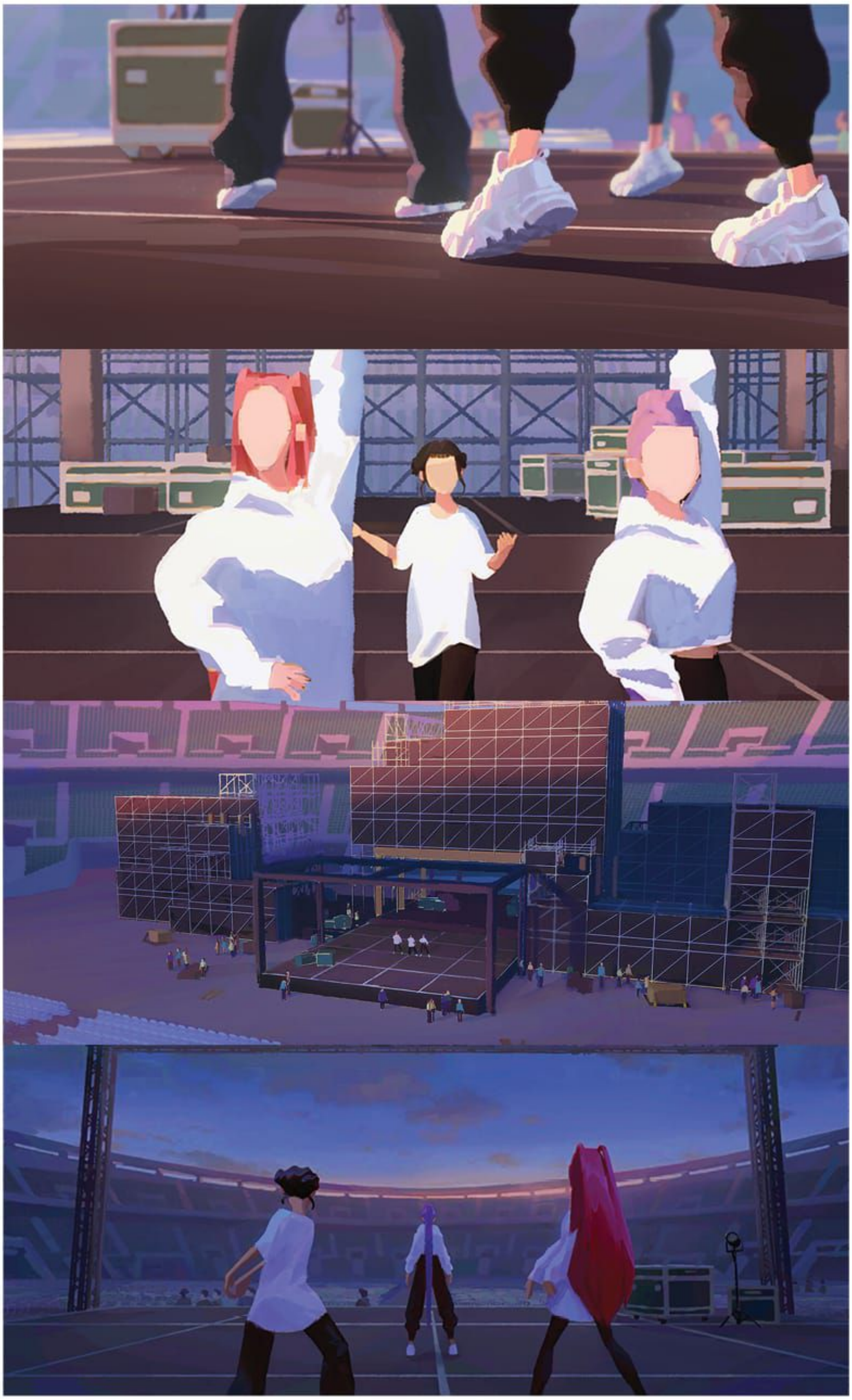








Rebecca Shieh, Angela Sung, Kat Tsai



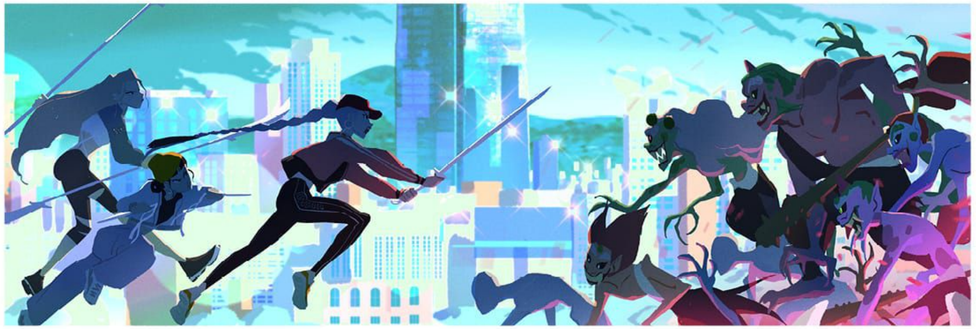
STADIUM REHEARSAL

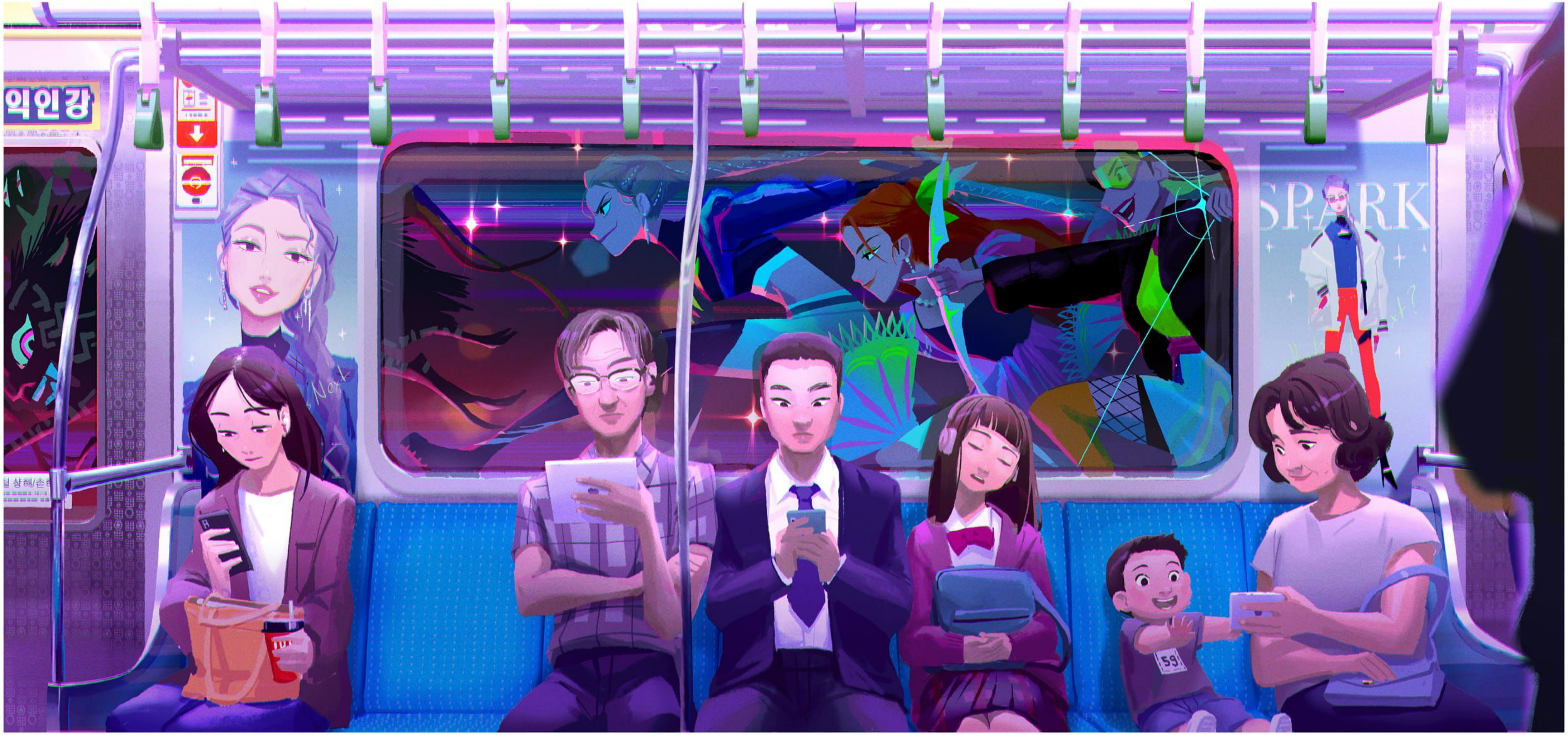
When the girls gather to rehearse for their upcoming performance at the Idol Awards, they still aren't meshing. The massive and empty stadium environment seems to echo the scale of the task at hand.

CHAPTER 12

TAKEDOWN

HUNTR/X is whisked away from their rehearsal at the call of humans in danger of demon soul-sucking, so the next level of their “Takedown” is launched in the depths of the subway tunnels.





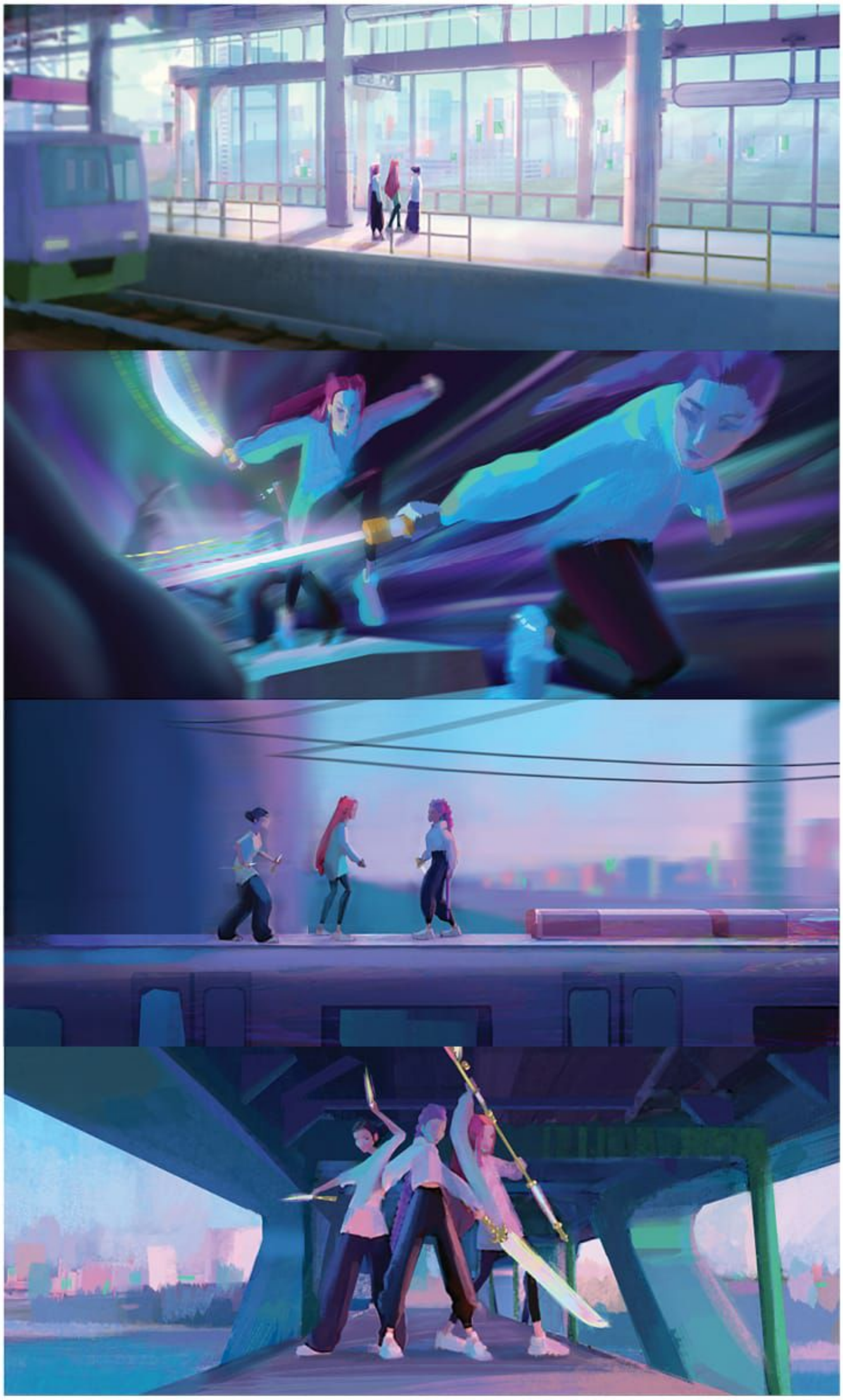
Celine Kim

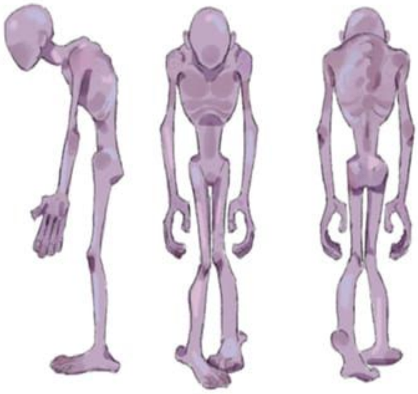
SUBWAY BATTLE

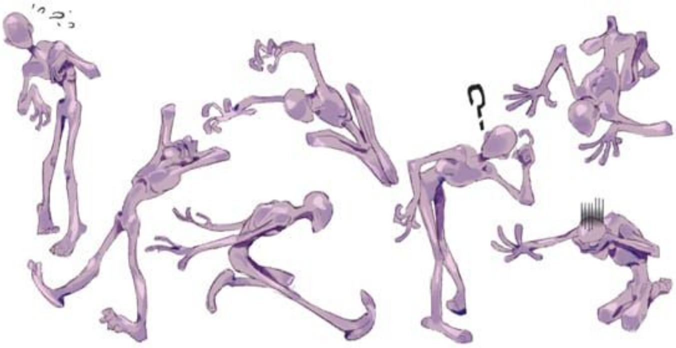
"Maintaining a coherent sense of action while on top of the train required careful camerawork and animation," recalls writer/director Chris Appelhans. Add to that characters singing, and it becomes even more challenging. "Each of these moments demands a different creative solution," explains editor Nathan Schauf. His approach is to "view them from a macro perspective first – identifying the moments that mattered most to the story and when they needed to land – then build the rest of the sequence from those anchors."

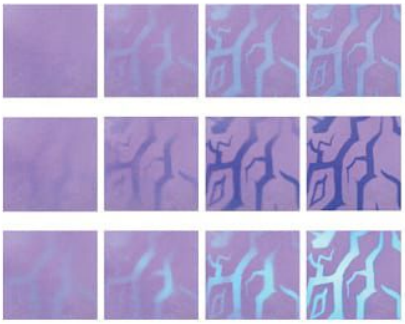
The demon horde that runs rampant in this battle posed a technical challenge, trying to craft characters that look like a swarming mass but then allowing individual demons to break the silhouette and catch the eye, adding levels of adrenaline-pumping surprise to the viewers' experience. Conversely, storyboard artist Alex Chiu quite enjoyed envisioning the spectacle factor in this sequence because "the limitations were looser in the sense that you could push the effects, the angles, the dynamism and speed at which the girls were moving."

Once the subway cars are empty and the doors open, the crestfallen girls enter a physical and mental space that feels "somber in tone, and very much overcast to show the sadness creeping in," notes visual development artist Henry Wong.

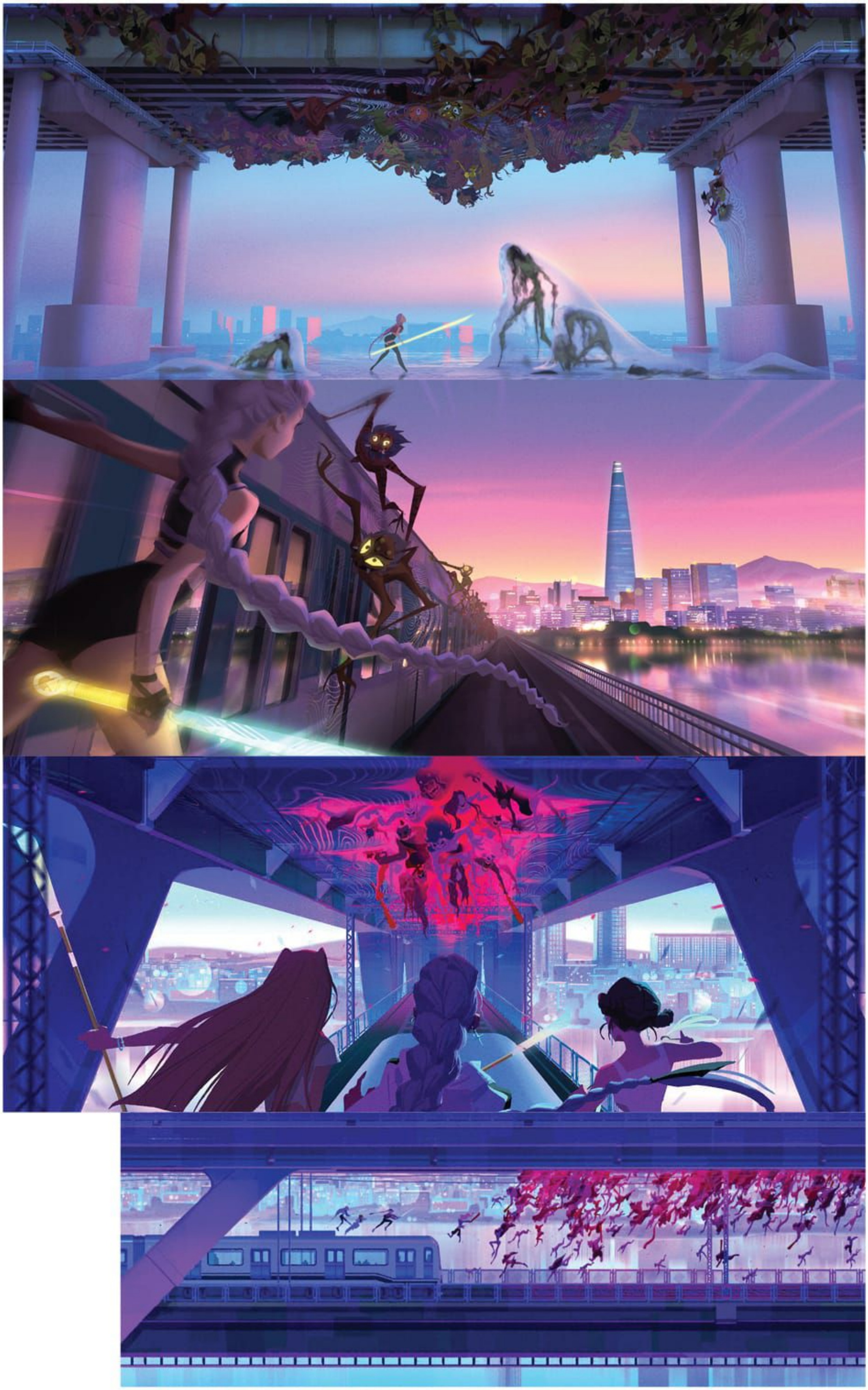








Tiffany Pham, Jeannie Lee, Nacho Molina

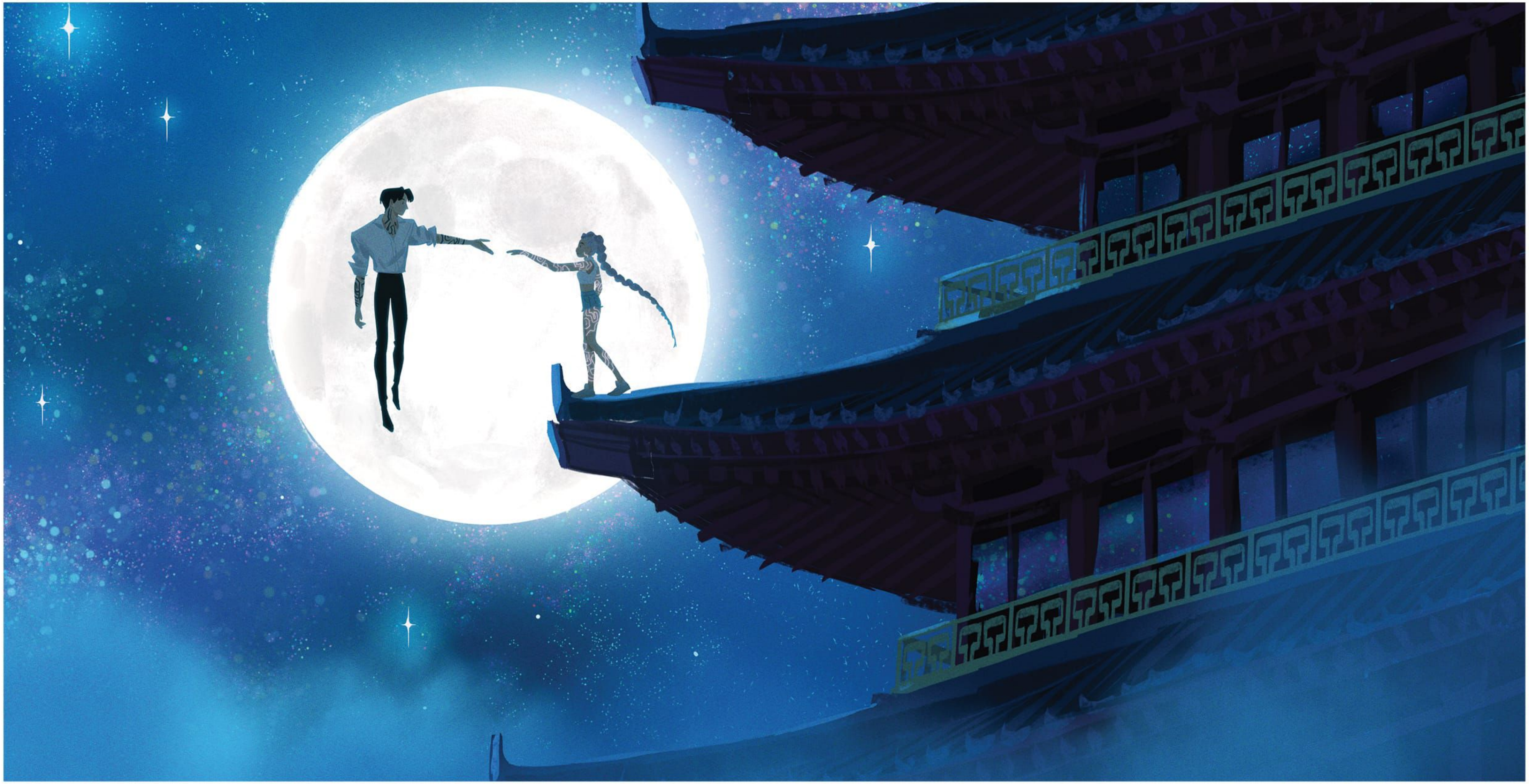


Mingjue Helen Chen, Celine Kim

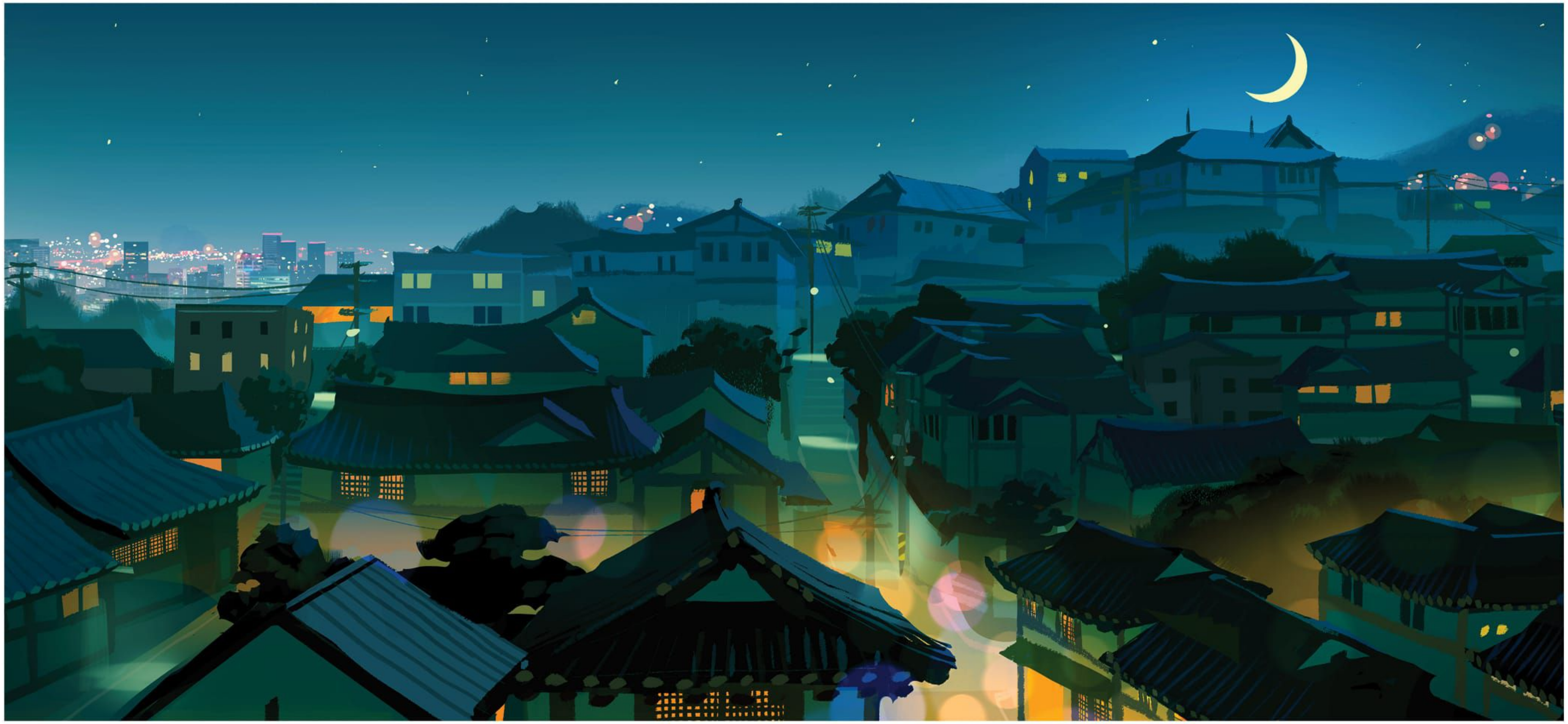
CHAPTER 13

FREE

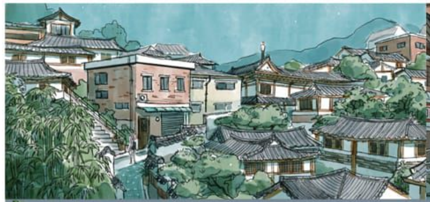
Rumi and Jinu meet again, this time amidst the rooftops of Bukchon Village. An emotional ballad written by Jenna Andrews, Stephen Kirk and Mark Sonnenblick, "Free" marks the moment that the audience can get caught up in this romance that just might happen, even though there are great walls between these two. "It's like a musical picture of what they want to be, that they see each other – that there's a dark side but there's more to you – wondering what it would be like to be free of these patterns," explains executive music producer Ian Eisendrath.

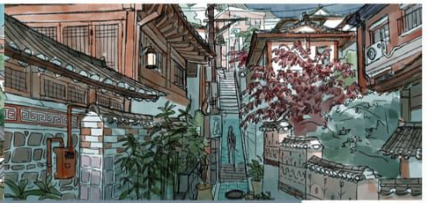


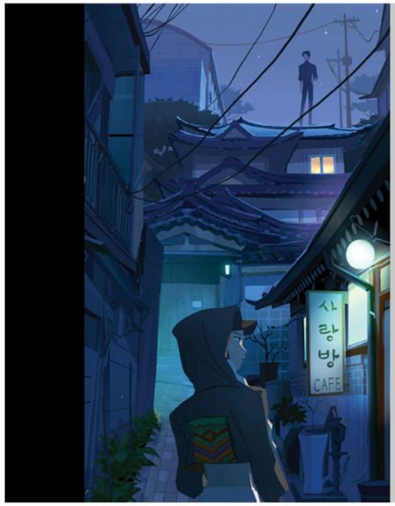
Laura Price, Mingjue Helen Chen

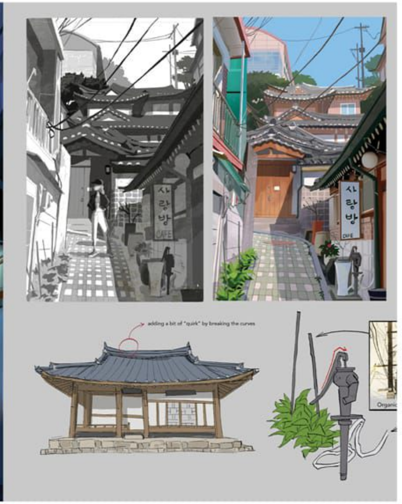


The rooftop environment was another film location inspired by live research in Bukchon Hanok Village. In translating these spaces to animation, the artists "tried to be as observed as possible, leveraging a lot of the photo reference the team took on their trip to Korea, and leaning heavily on the expertise of Korean colleagues," says art director Wendell Dalit. Adding design details like brick, specific floor tiles, and window grates were suggested by art director Celine DaHyeu Kim to make the quaint streets feel more authentic. Thoughtful lensing choices add to the emotion and intimacy of the sequence, using "a large-format Alexa camera to achieve a dreamy bokeh effect, reminiscent of low-budget K-dramas and the romantic intimacy of Wong Kar-wai's films, where the background falls delicately out of focus," explains head of cinematography layout Gary Lee.



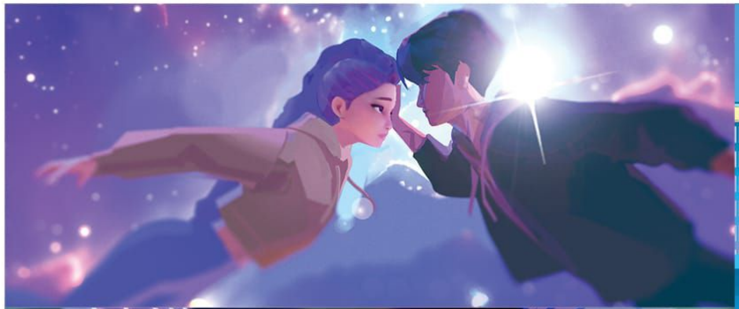


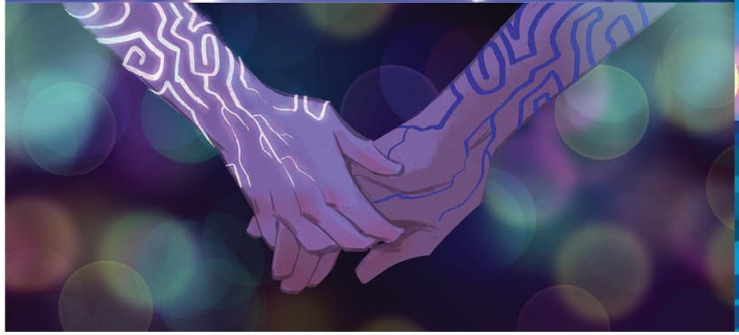


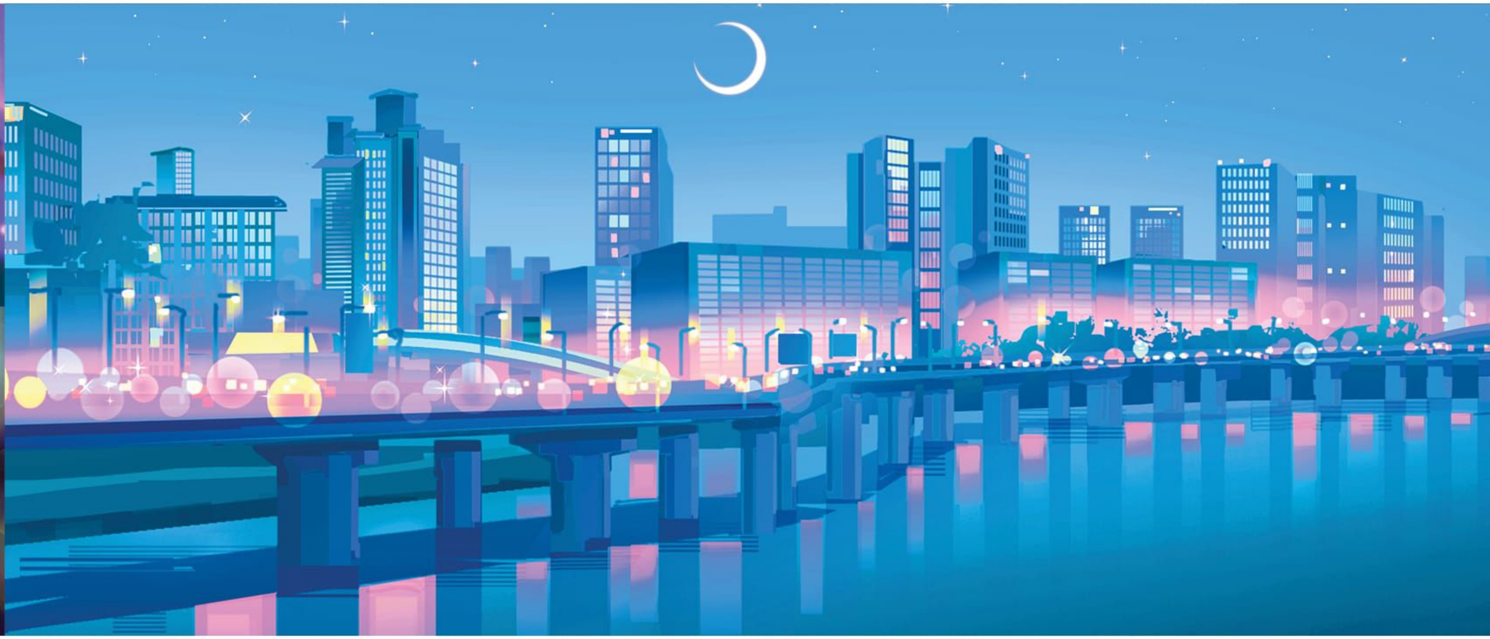

사
랑
방
adding a bit of "quirk" by breaking the curves

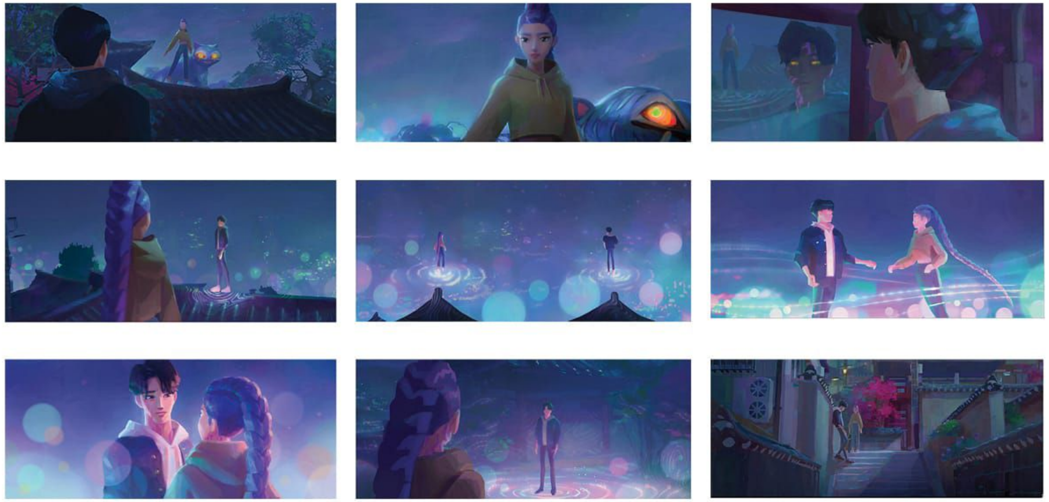
Rebecca Shieh, (bottom) Sony Image Works

Celine Kim

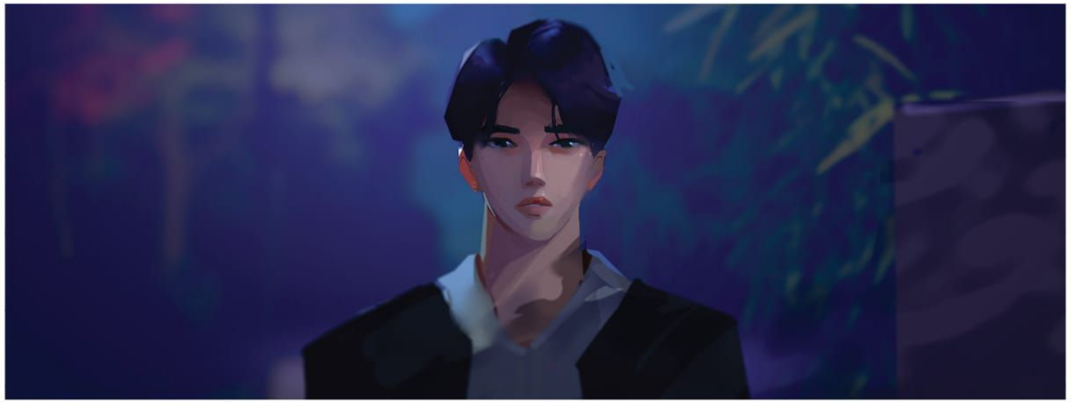








The set is gorgeously lit, casting the environment as a pink and blue cityscape, giving "Seoul a *shoujo* (stories targeted at girls) feel with 'Sailor Moon'-esque color palettes and 1990s anime bokeh," explains visual development artist Laura Price. As Rumi and Jinu sing about their shared desire to be free of the burdens of their past, the film enters a state of heightened emotion, for which visual development artist Kat Tsai "loved experimenting with different combinations of color, light and atmosphere to represent their feelings of hope, as well as the budding relationship between them." "Seeing the scene transcend into this magical world while they connect through song felt extremely powerful," recalls co-producer Scott Berri.



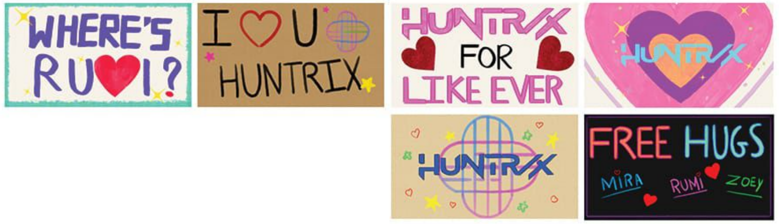
Simon Baek, Mingjue Helen Chen, Simon Baek / Dave Bleich

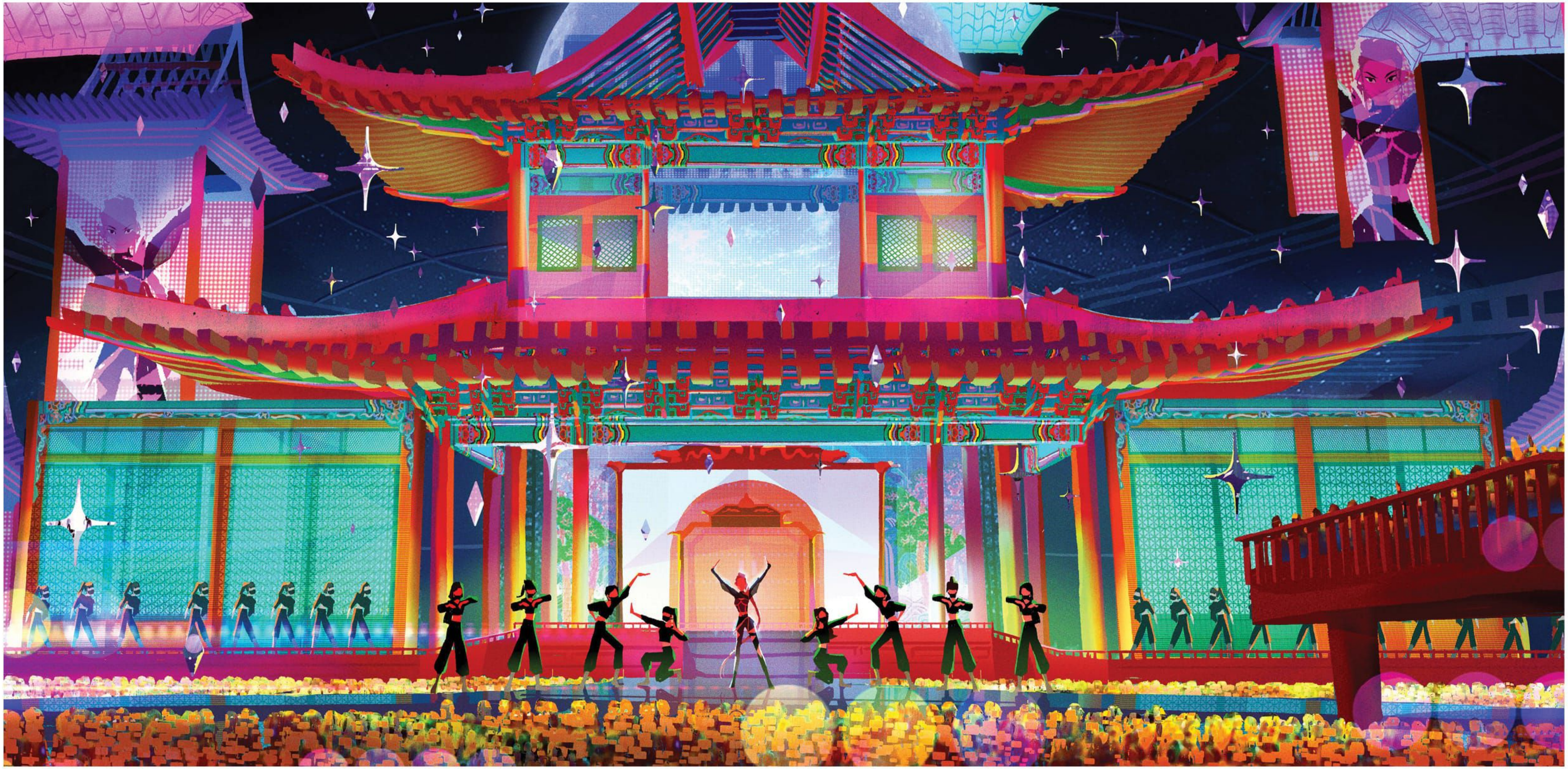
Mingjue Helen Chen, Chris Appelhans

CHAPTER 14

IDOL AWARDS

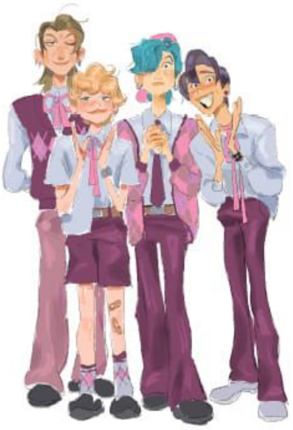
A landmark moment in the K-pop realm comes with the International Idol Awards, as the host succinctly explains: “Two bands, one award. Every snowflake is special...but one snowflake is probably the best. Who will be at the top of the mountain? Fans from around the universe will decide.” When five-year reigning champions HUNTR/X face off against newcomer Saja Boys, what transpires in this competition involves way more twists and turns than the simple black-and-white decision of a first place win.

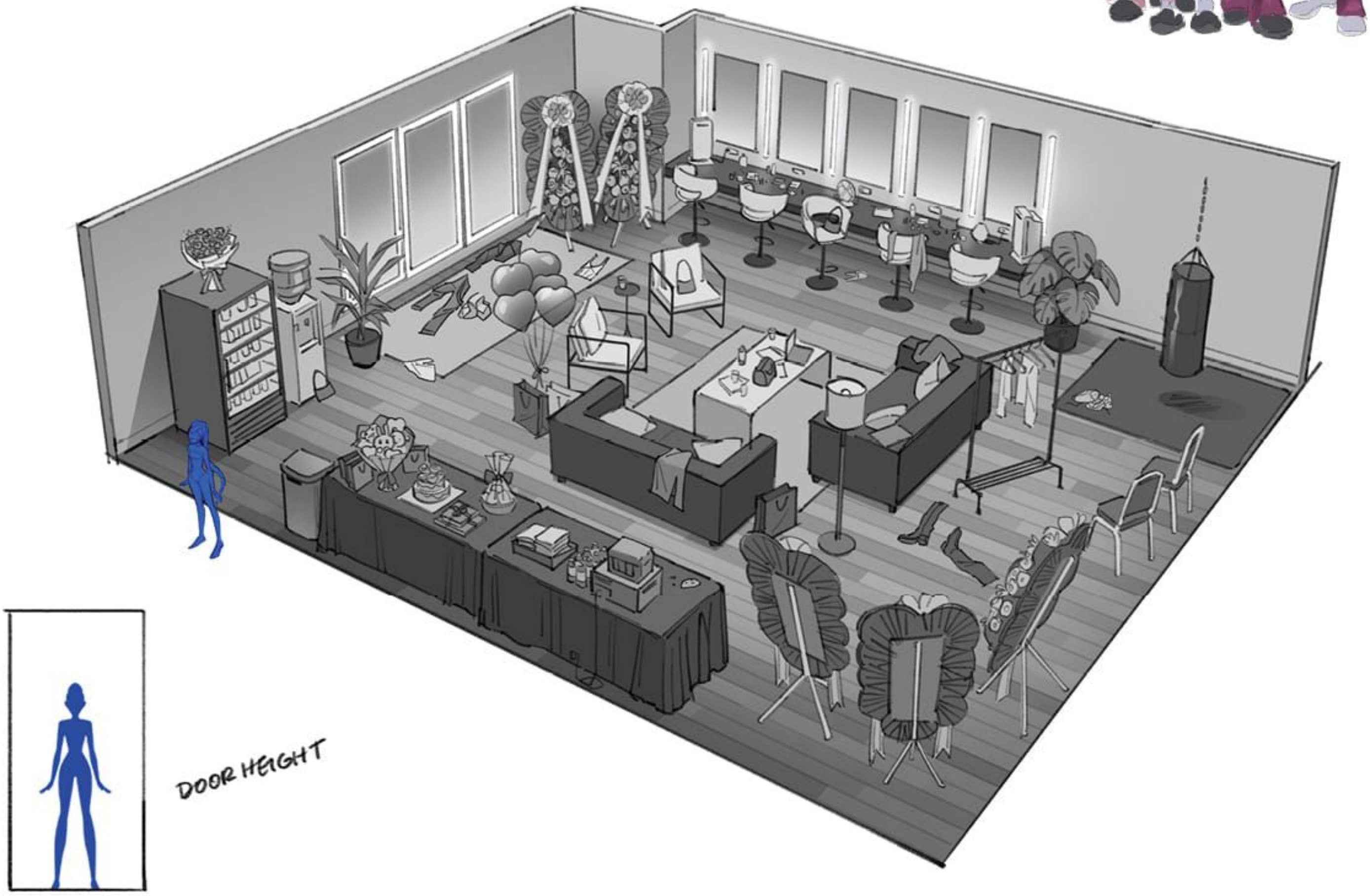

WHERE'S RU♥I?
I ♡ U HUNTRIX
HUNTR/X FOR LIKE EVER
HUNTR/X
HUNTR/X
FREE HUGS
MIRA
RUMI
ZOEY

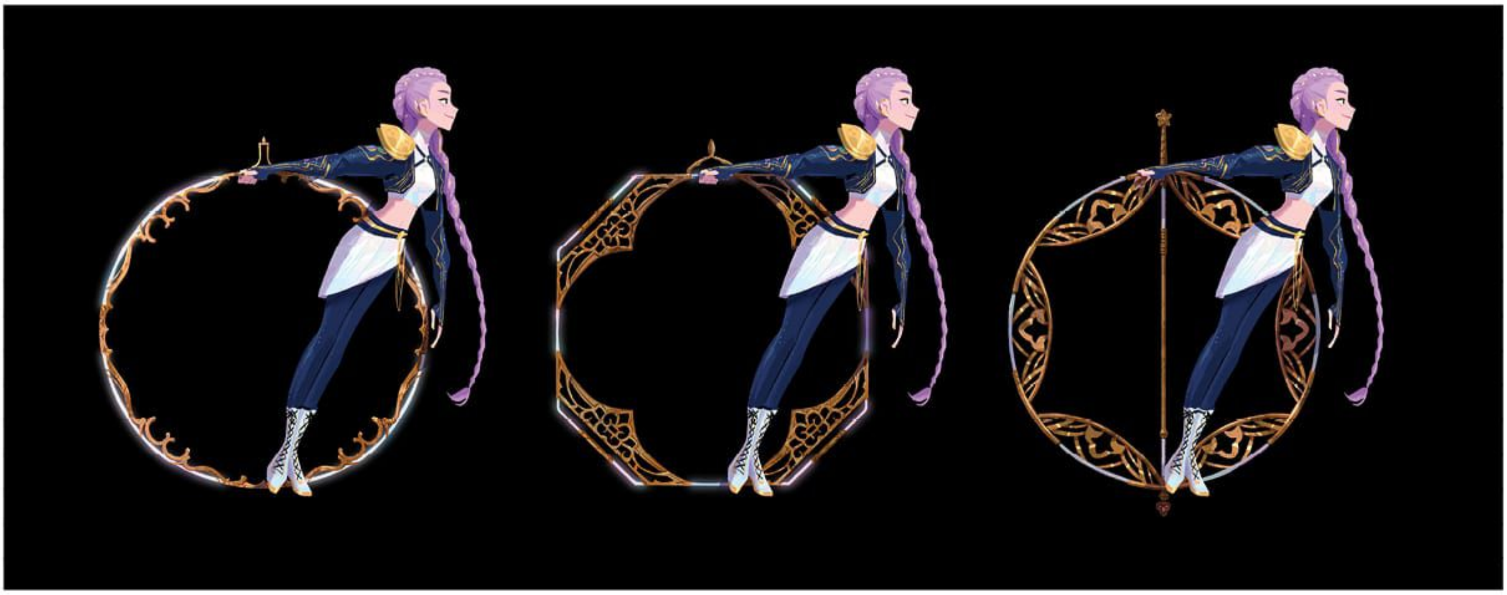


Euni Cho, Celine Kim

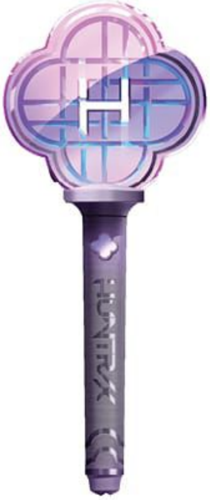
When HUNTR/X enters the stage dressed in their "Golden" best, they are once again in sync and ready to put on their best show for the fans and for the world. "Fashion is a major aspect of K-pop, and part of what drew me into the genre in the first place. There is a level of planning and storytelling in stage outfits and music videos that is next level," says character designer Marion Bordeyne. Character art director Scott Watanabe recalls that the production originally considered giving each girl one iconic silhouette that could repeat across outfits, which is both a process simplification and more budget-minded approach. "But Maggie hated that idea, so we all held hands and said, 'This is K-pop – we need outfits!'" he says, with great creative joy. That design declaration gave the team freedom to explore "sleek, leather-inspired 'ninja' wear that could pass as high-fashion – classic black silhouettes, sharpened with detail, then bedazzled with jewelry to push it into that K-pop-meets-runway energy," Watanabe adds.

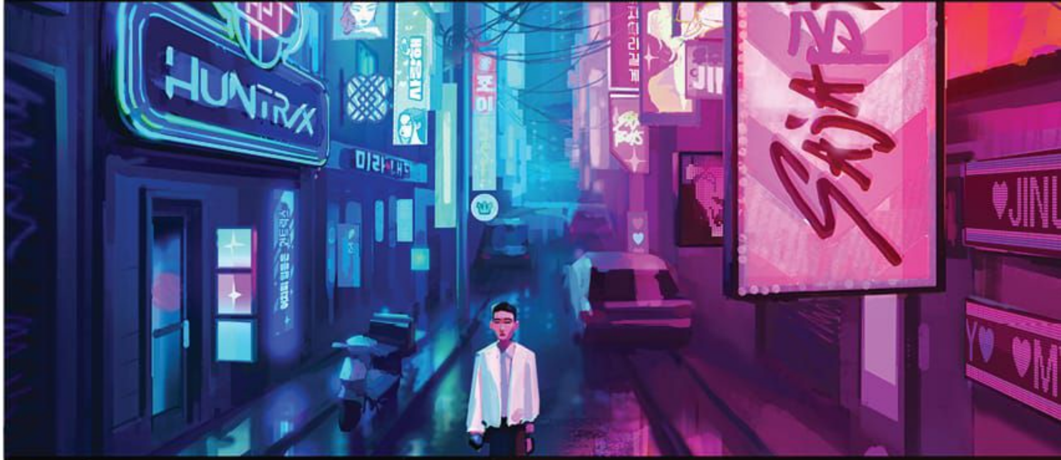


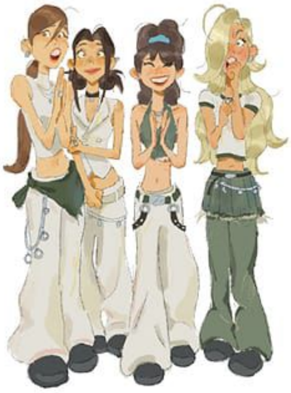


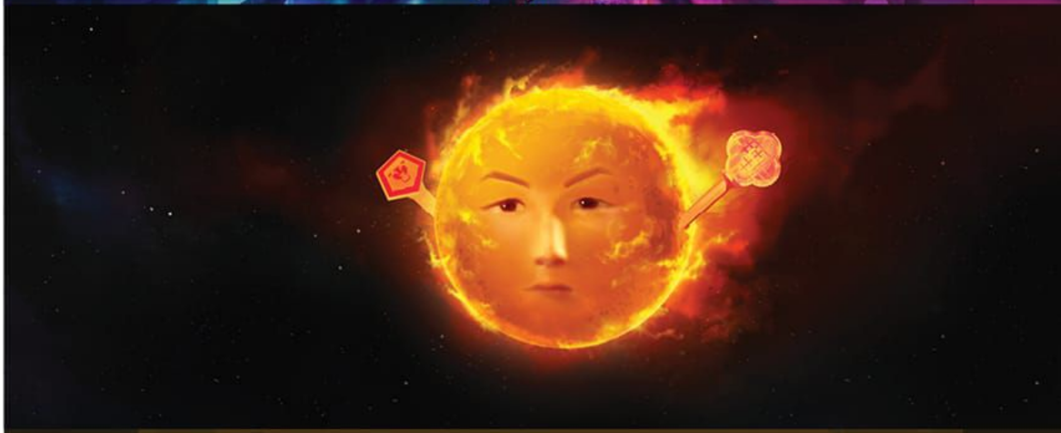


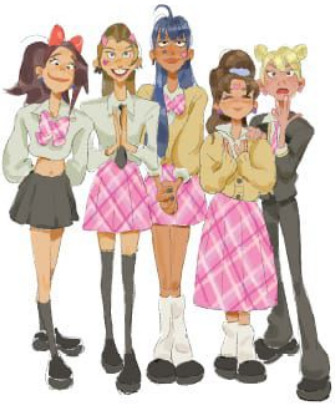
Jeannie Lee, Laura Price, Celine Kim

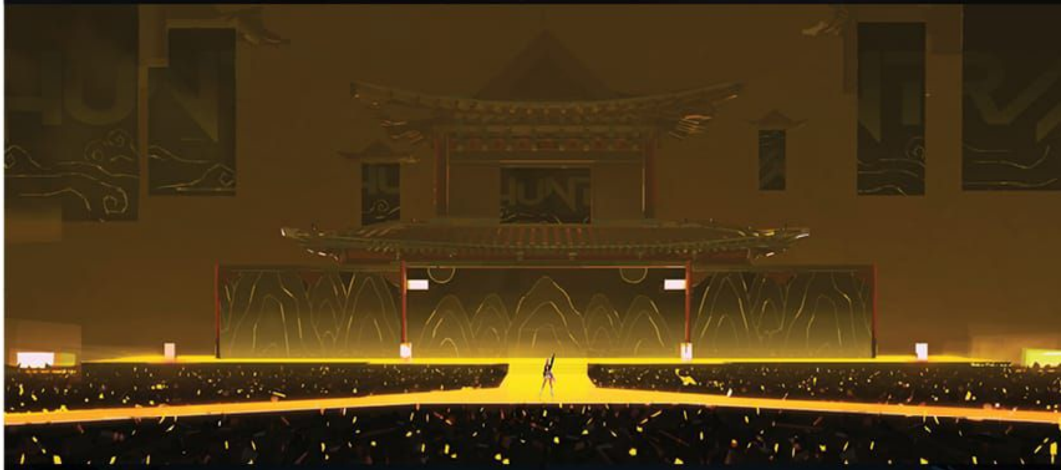


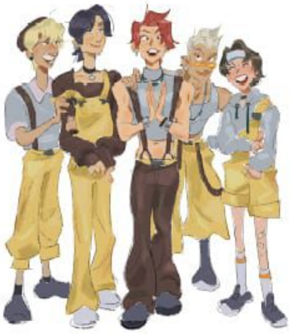


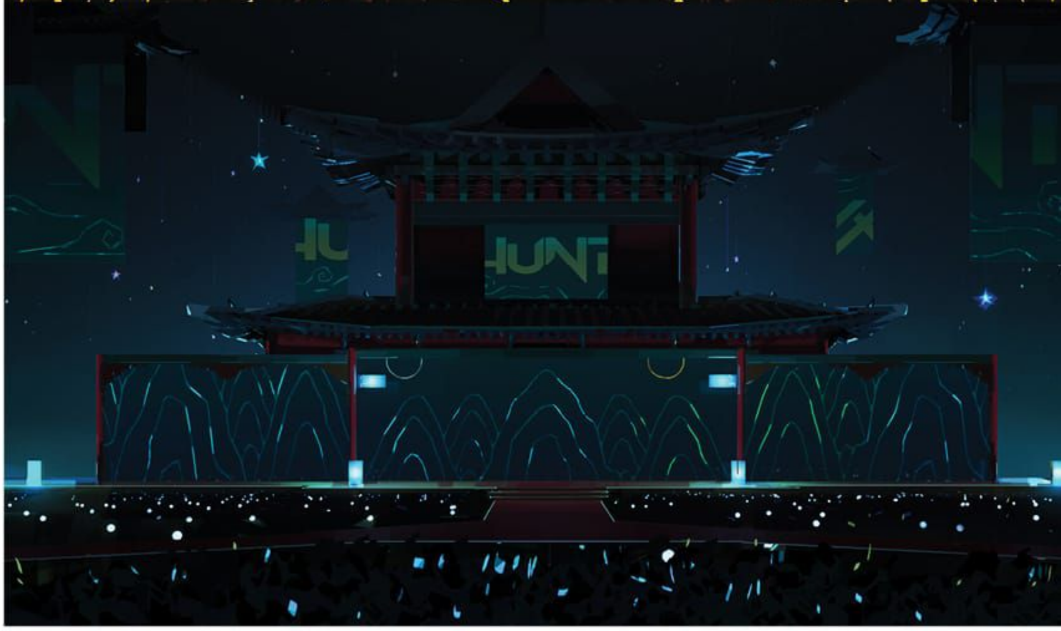






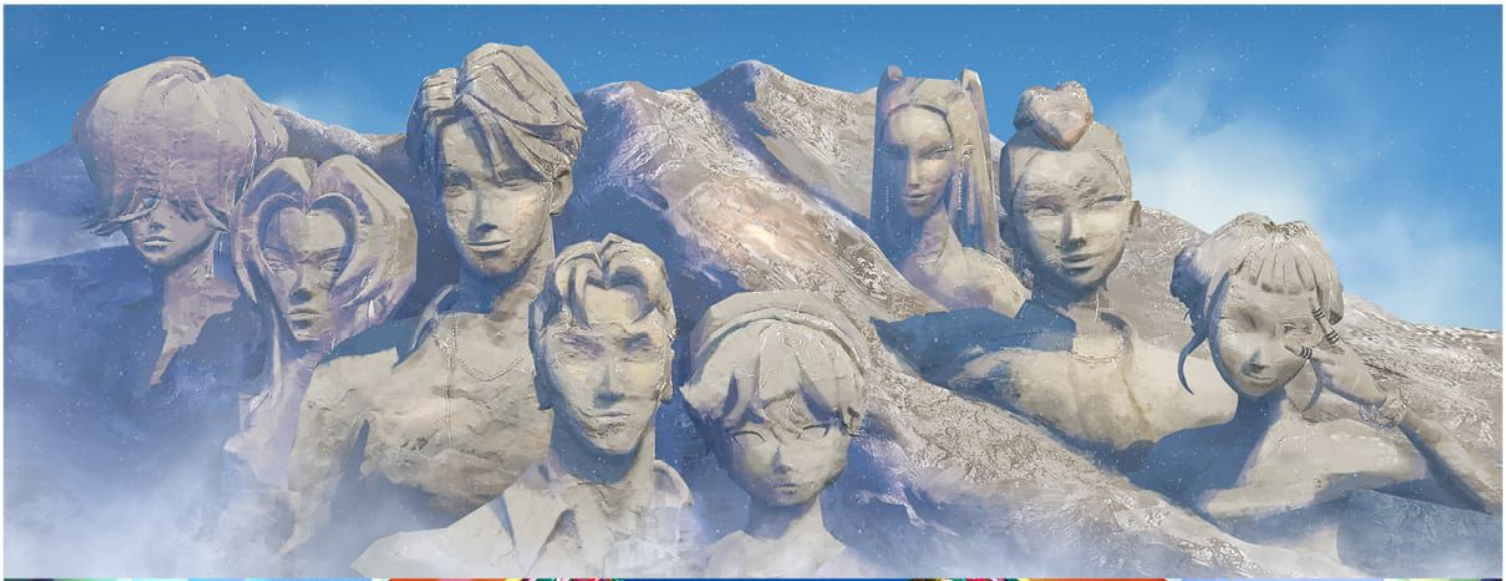


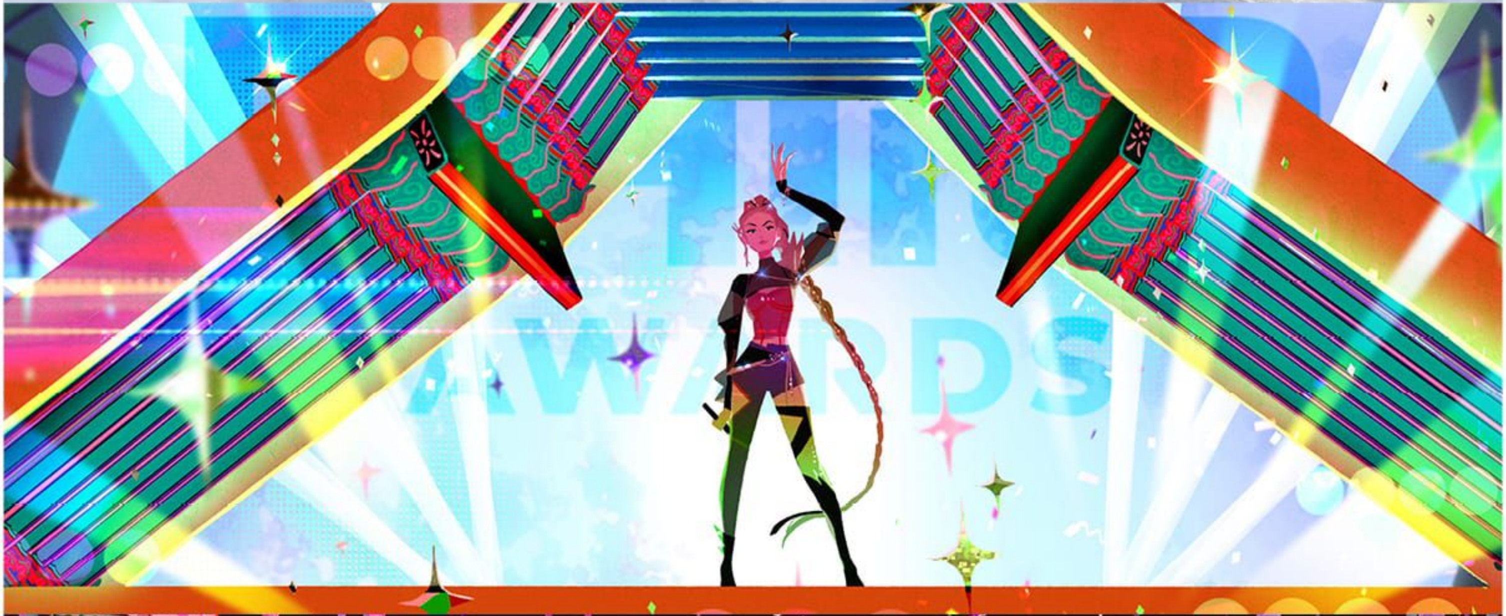


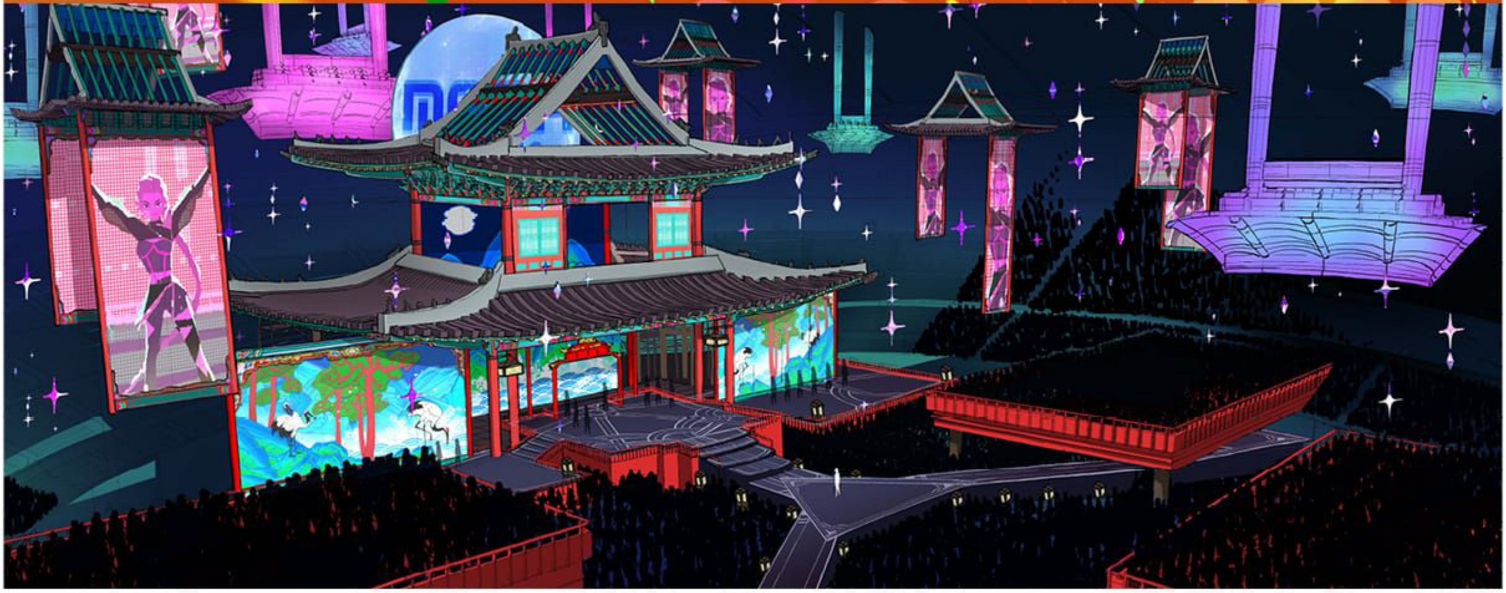


Their vast audience showers them with love through signage, through the glow of branded lightsticks and through sing-along energy.

Celine Kim, Jeannie Lee, Moises Gomez, Won Sul Hyun

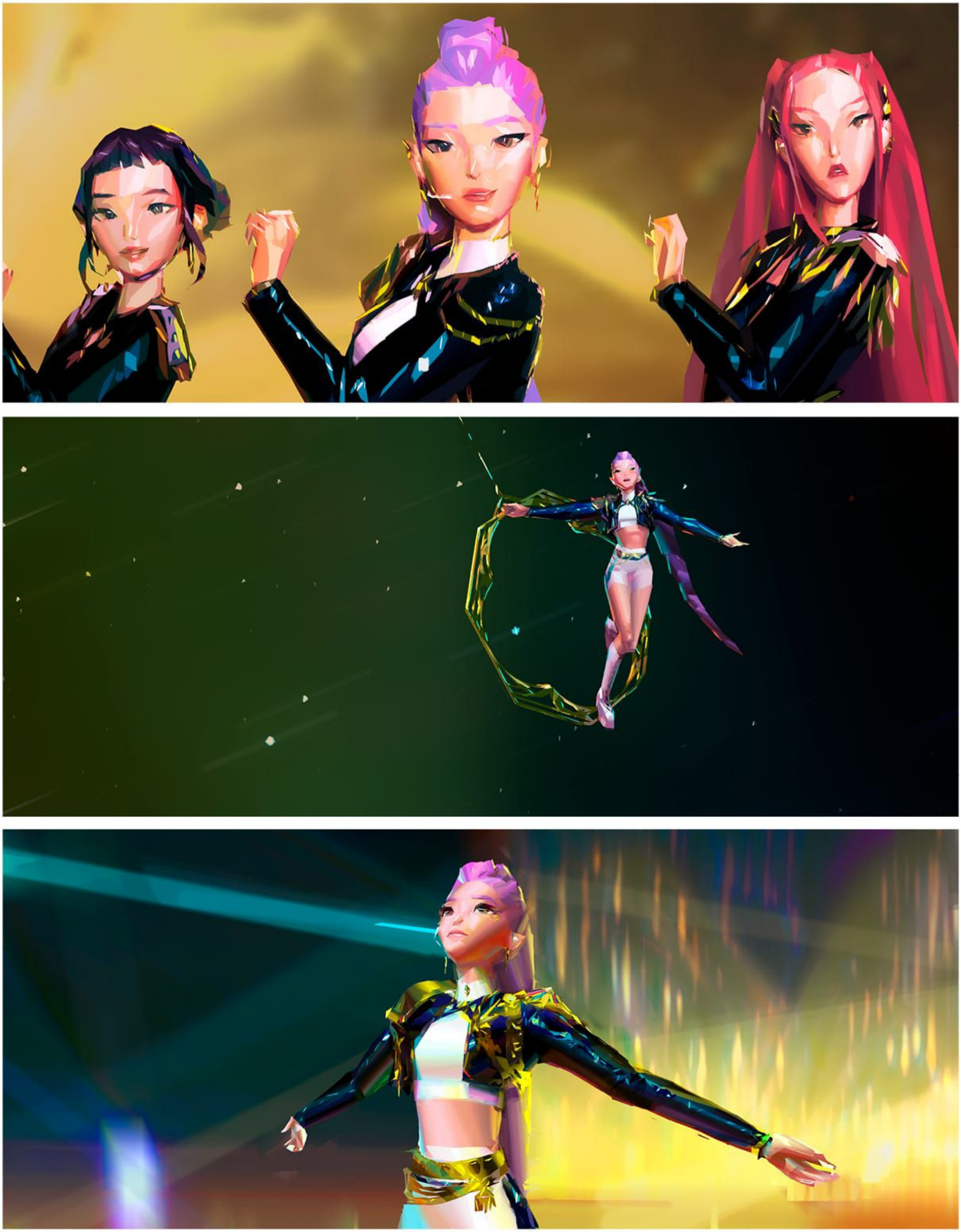






The scale and importance of this moment are showcased in the very arena, an impressively large space holding a sea of souls watching whether humankind or demons will come out the victor, even though they are unaware of these stakes behind the scenes of the K-pop concert performances. The golden glow suggests that HUNTR/X's goal of the ideal Honmoon is achievable…until it suddenly and surprisingly loses that sheen.

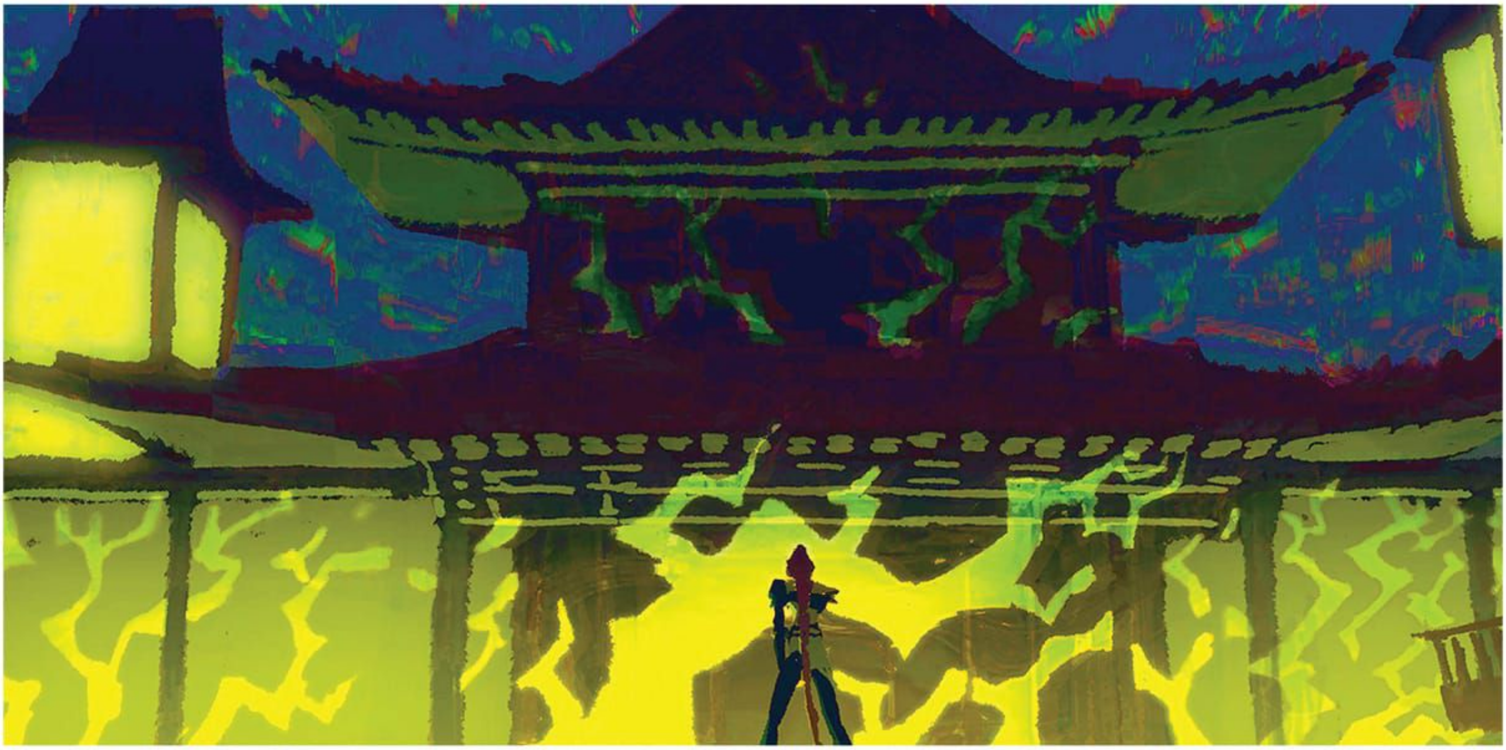
(top) Moises Gomez, Celine Kim

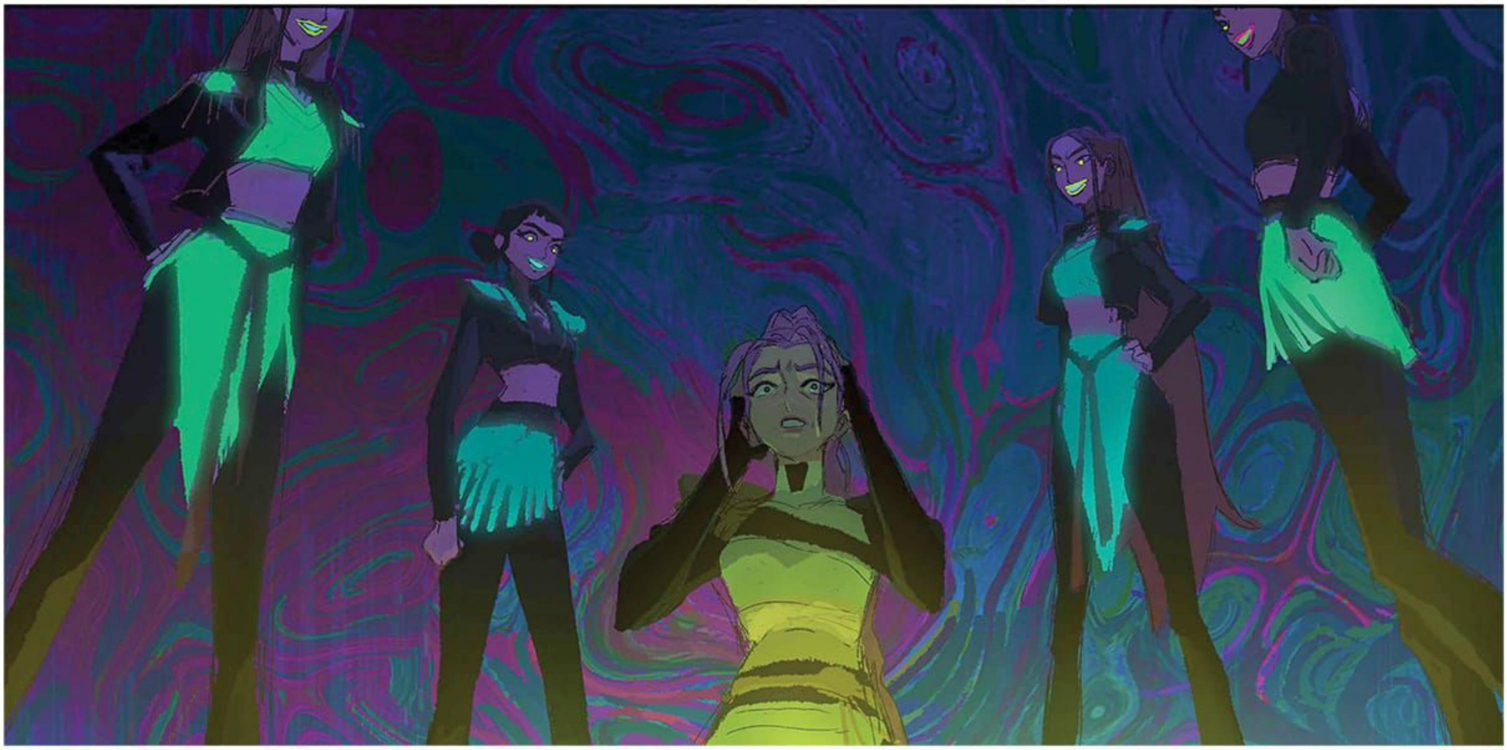


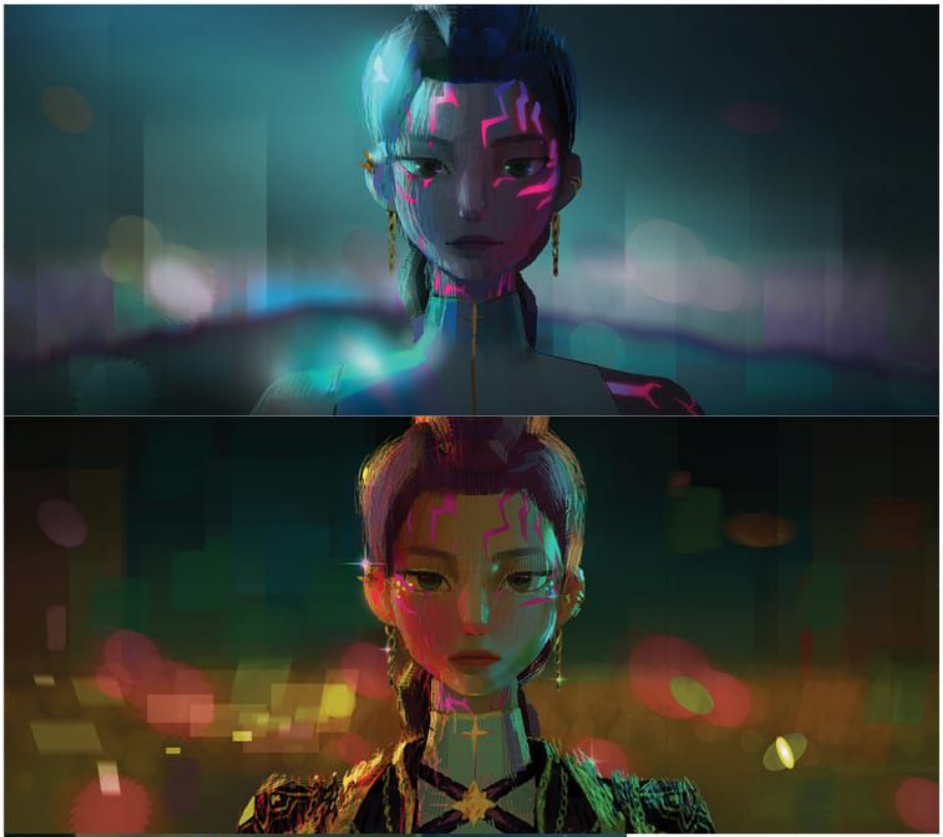
CHAPTER 15

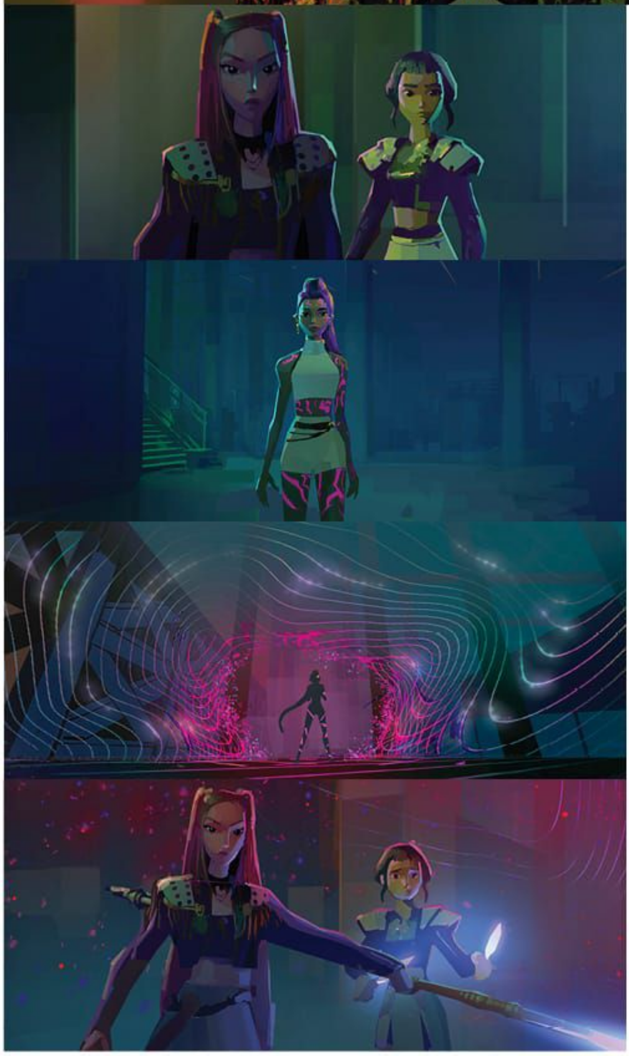
GIRLS SPLIT

Unbeknownst to Rumi, her bandmates are abducted when they are momentarily offstage, replaced by demon-lookalikes when they return alongside her. As she progresses through "Golden" and reaches the final moment of the song, Rumi thinks that she is achieving her mission… until all of a sudden, the concept of a "Takedown" is turned on Rumi as her hidden secret is revealed to all the world amidst a demonic reprise of that song. This narratively dark turn "required a stark shift from the glamorous, traditional concert style of the 'Golden' performance into a psychological horror betrayal on stage. Capturing the emotional contrast in Rumi between these two sequences took time to achieve, but it was essential for the story's impact," notes head of cinematography layout Gary Lee.



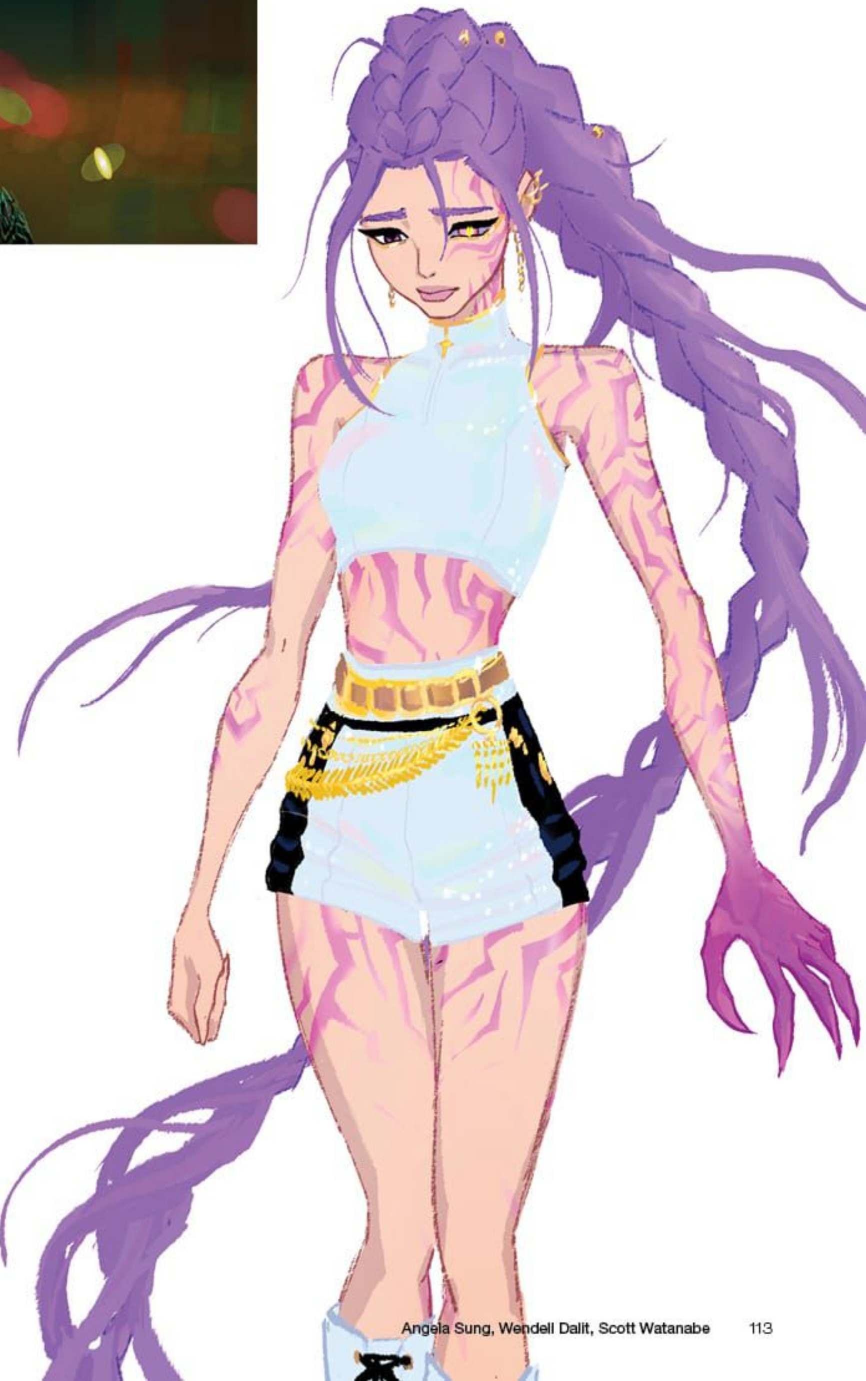




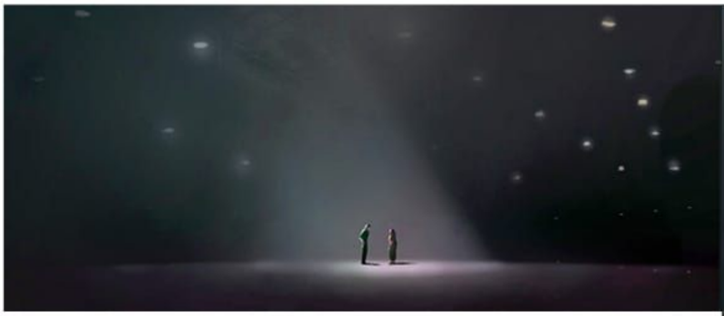


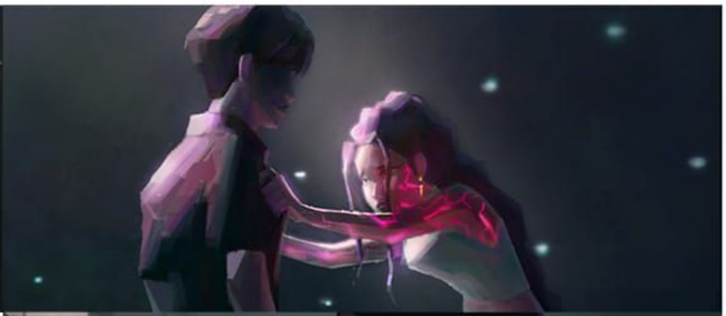
THE TRUTH REVEALED

The demon-replaced bandmates reveal Rumi's secret both in song and in physicality, peeling back the layers of her costume to expose her patterns to all. Her real bandmates recoil in disgust and disbelief when they see Rumi backstage afterward, not knowing how to respond as they see who she really is, the very thing they had all come together to destroy.



Angela Sung, Wendell Dalit, Scott Watanabe

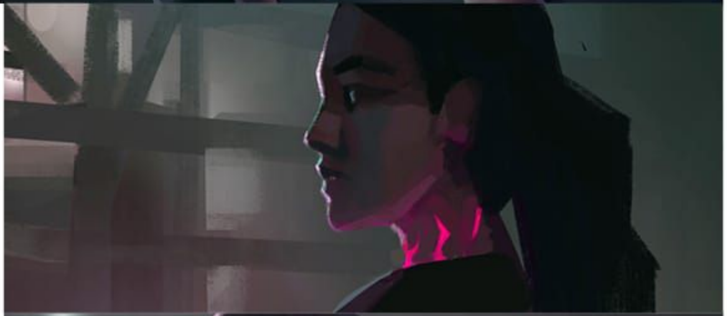


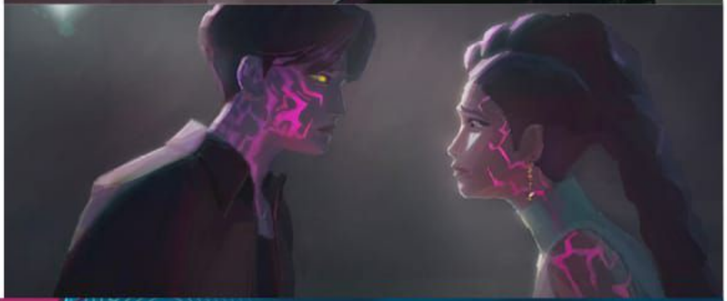


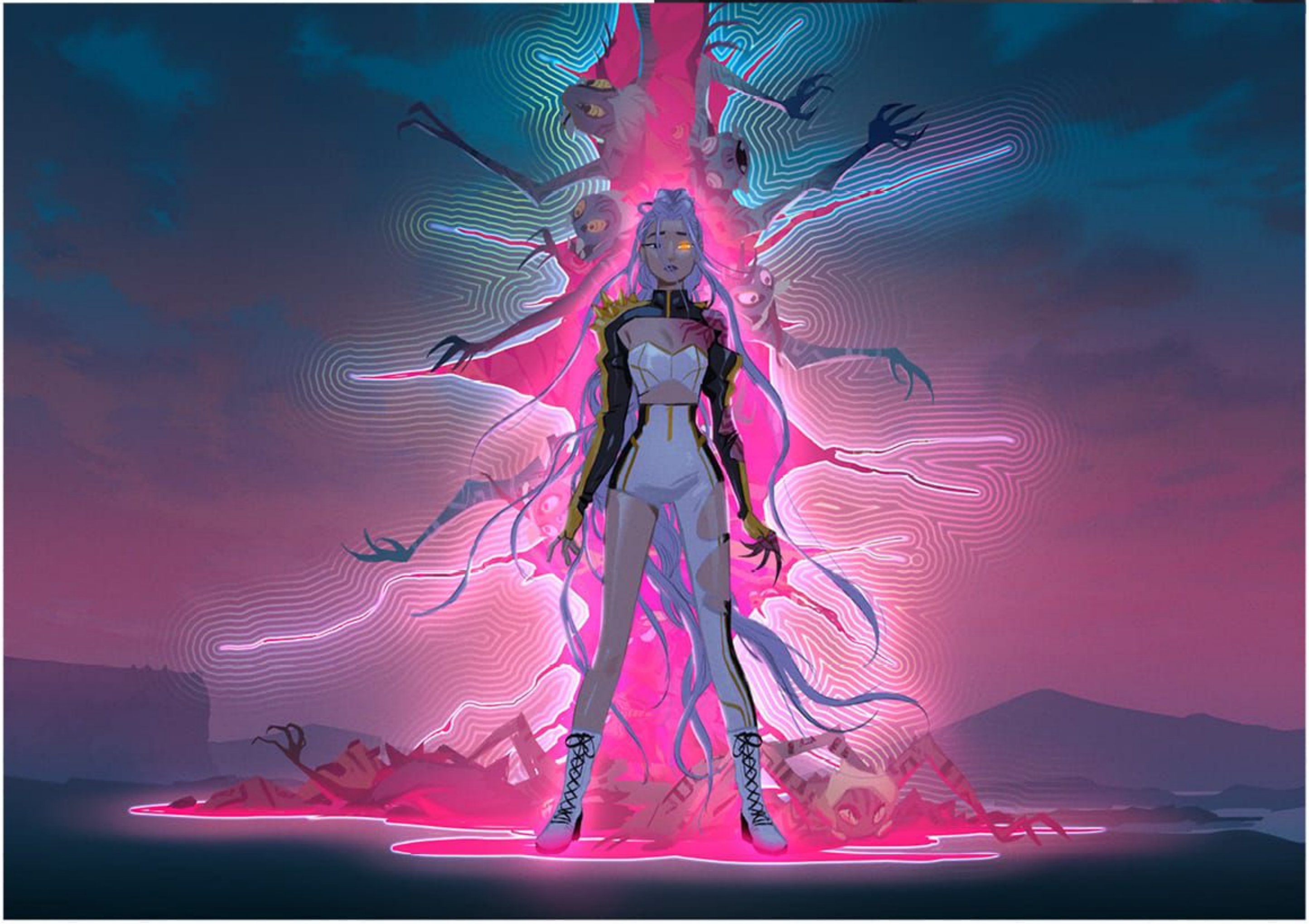
DARK NIGHT OF THE SOUL

Distraught from her whole world turning upside down, Rumi searches for Jinu to understand his role in the night's upheaval, which clearly did not go according to the plan the two had discussed. She discovers that Jinu, too, has been untruthful and feels that he himself is unworthy of redemption, forced to live with his misery and pain. The magenta glow strengthens in both Jinu and Rumi's persons as well as in the greater environment, signaling Gwi-Ma's gaining power.

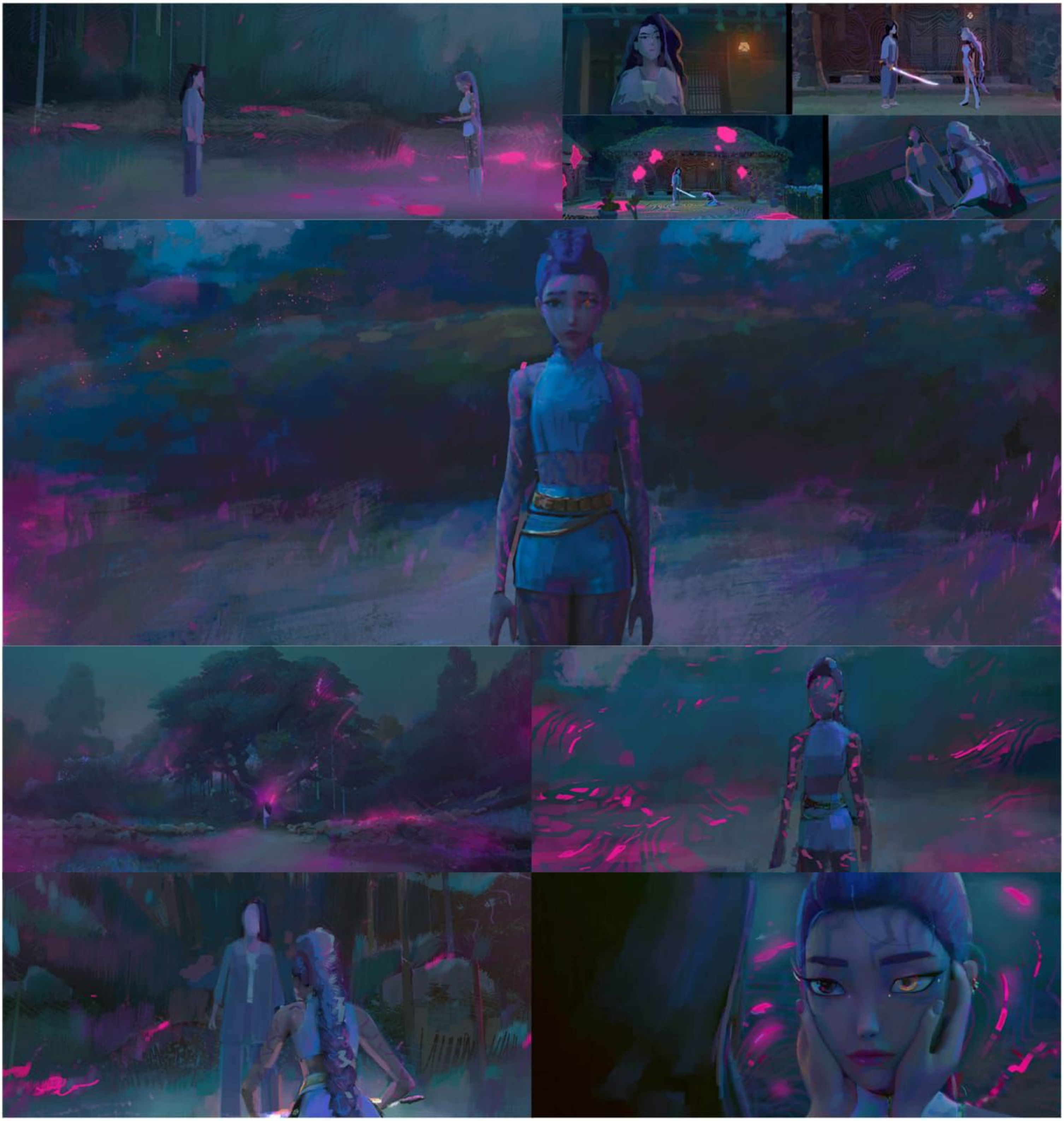
As the magenta glow also spreads throughout Seoul, Rumi asks Celine to finally see and accept her for who she is. When Celine continues to want to cover up the truth, Rumi decides that if this is what is meant to protect the Honmoon, then the Honmoon as it exists is no longer worth protecting.







Simon Baek / Dave Bleich, Mingjue Helen Chen

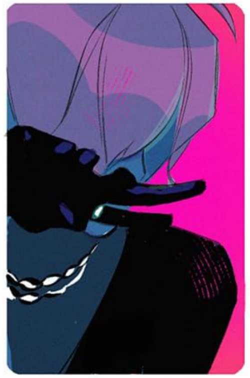


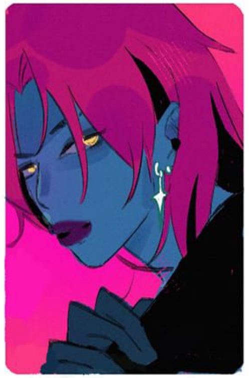
Dave Bleich / Simon Baek, Dave Bleich

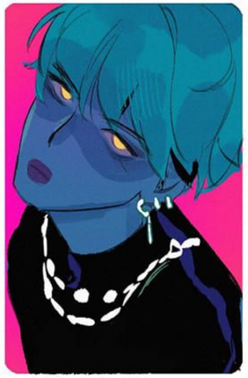
CHAPTER 16

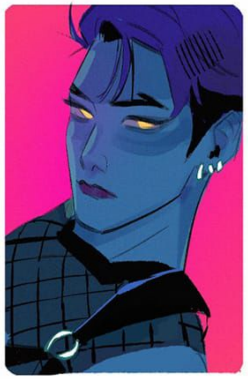
YOUR IDOL

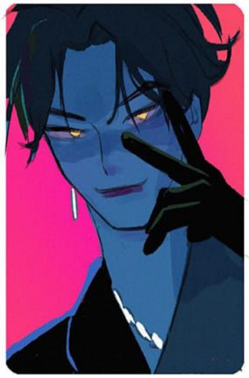
Jinu's presence looms large, casting even more magenta glow throughout the city, inviting everyone to gather together for a special Saja Boys performance at Namsan Tower. "Your Idol" features the boys singing their vocals in five parts that total a track that is heavy, dark and brooding, "but also sort of thrilling. They have so much power over the people that they just come out and say it," explains executive music producer Ian Eisendrath. Written by the inspired team of EJAE, Mark Sonnenblick, Vince, KUSH, 24 and IDO, "Your Idol" also features what sounds like a choir from Hell, resonant of Gwi-Ma opening up, ready to swallow the whole world at this point.

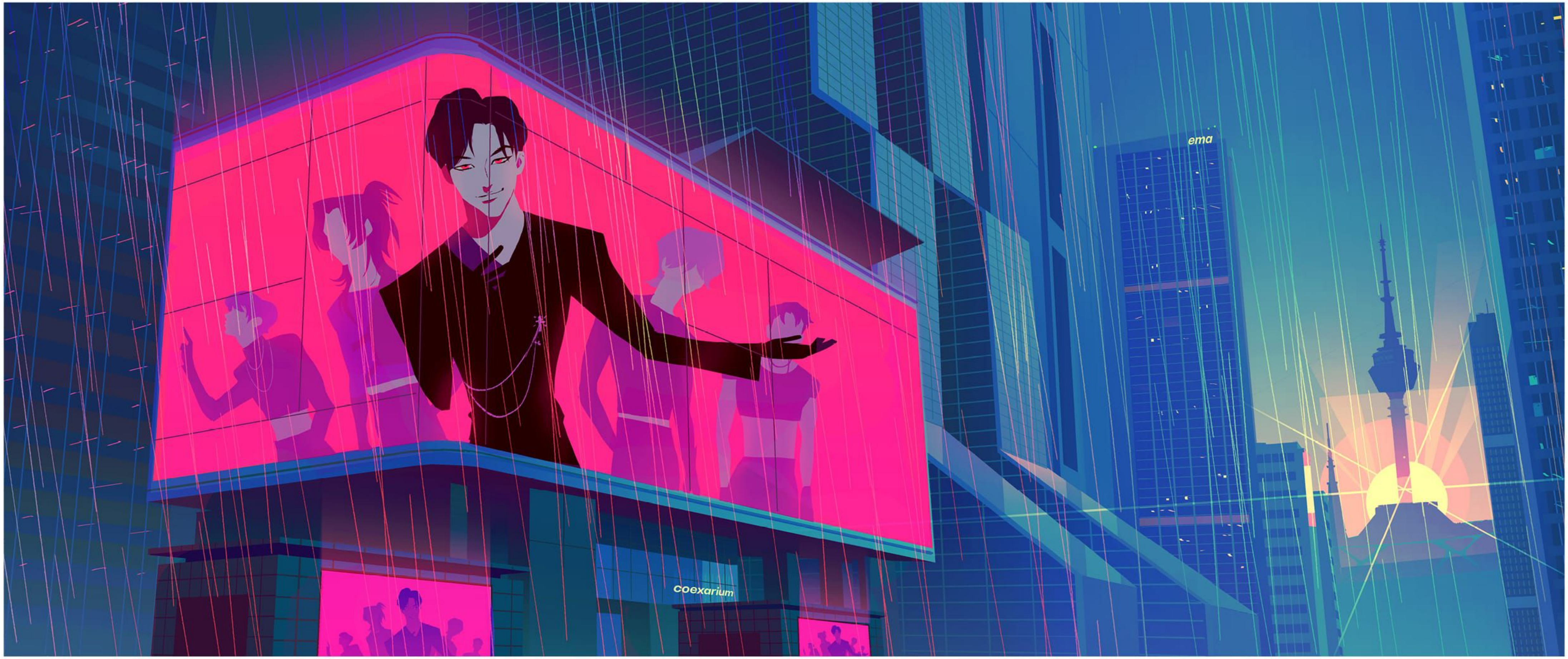




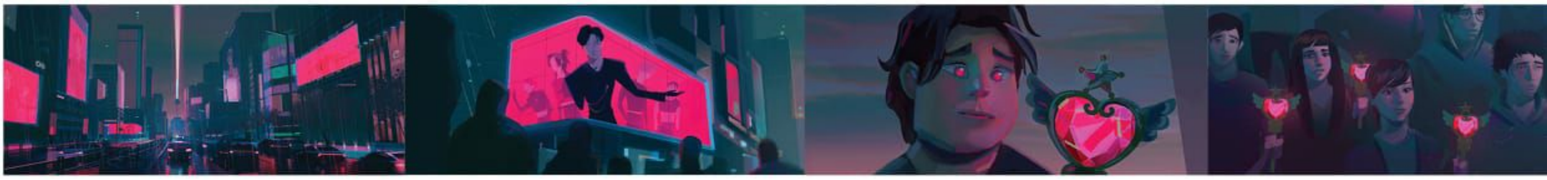


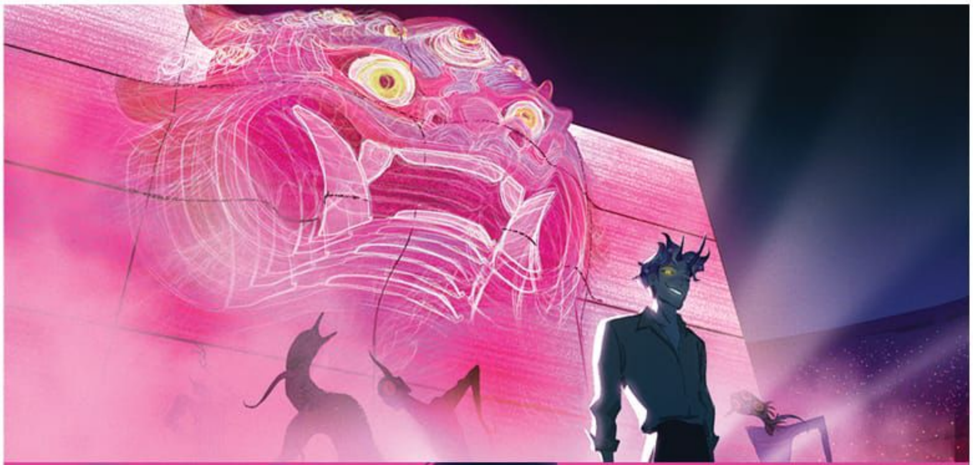


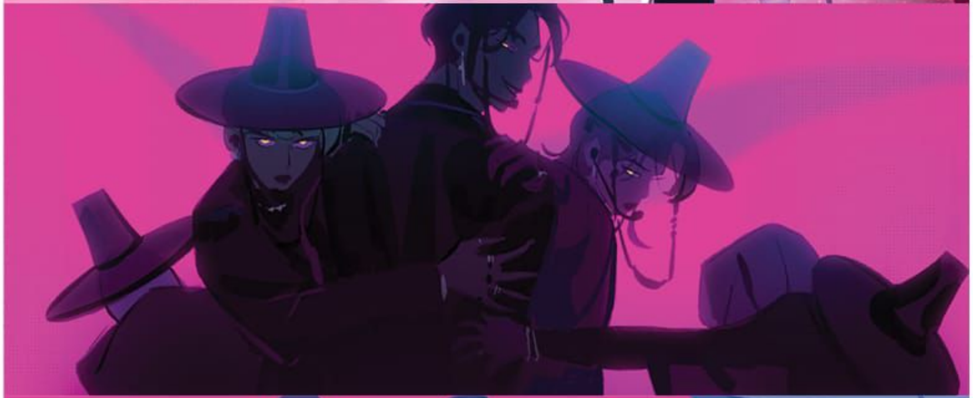


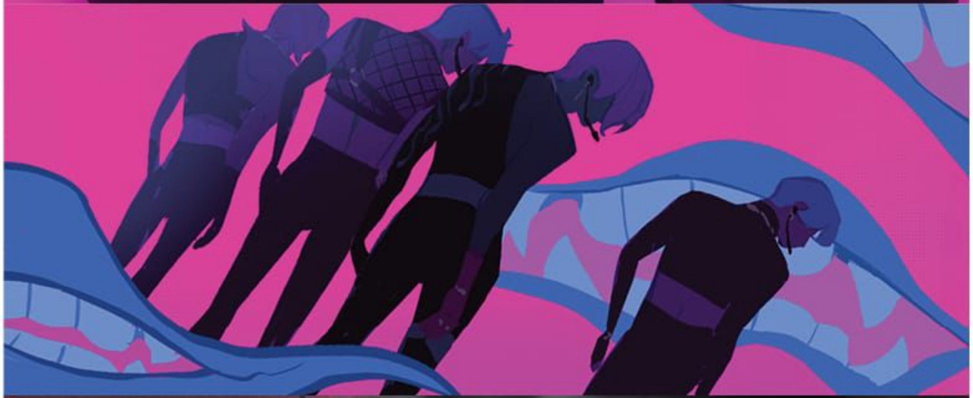


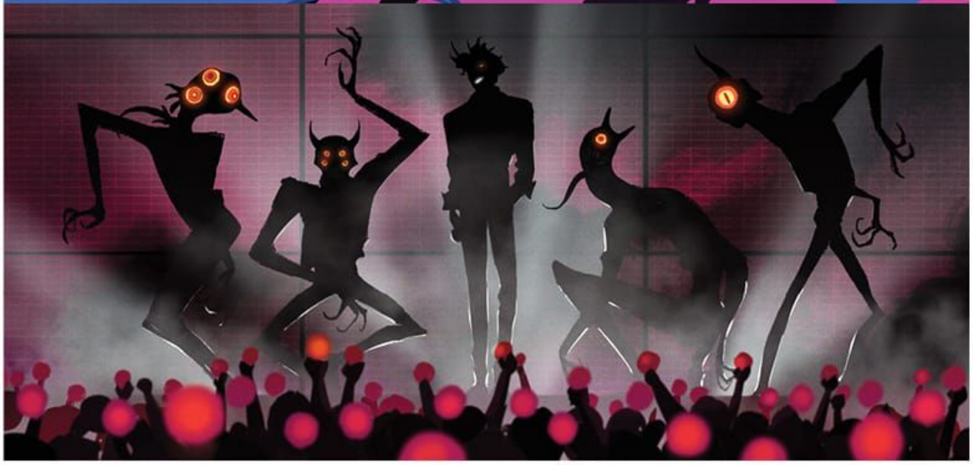
Kat Tsai, Marion Bordeyne





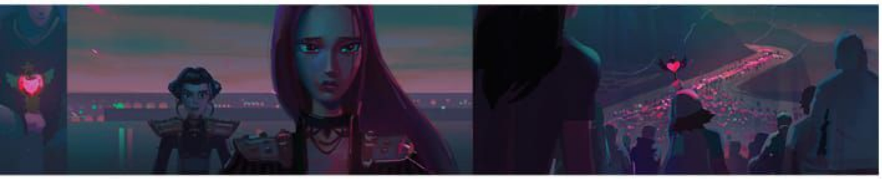


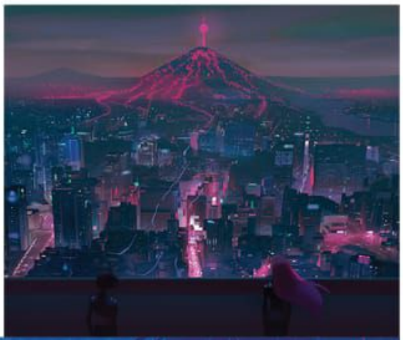


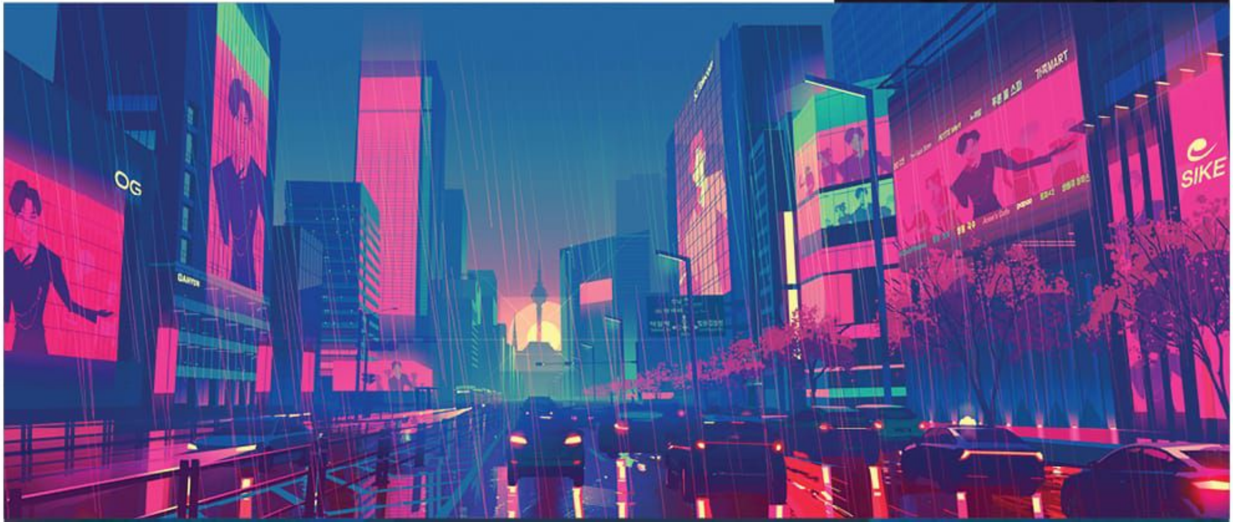


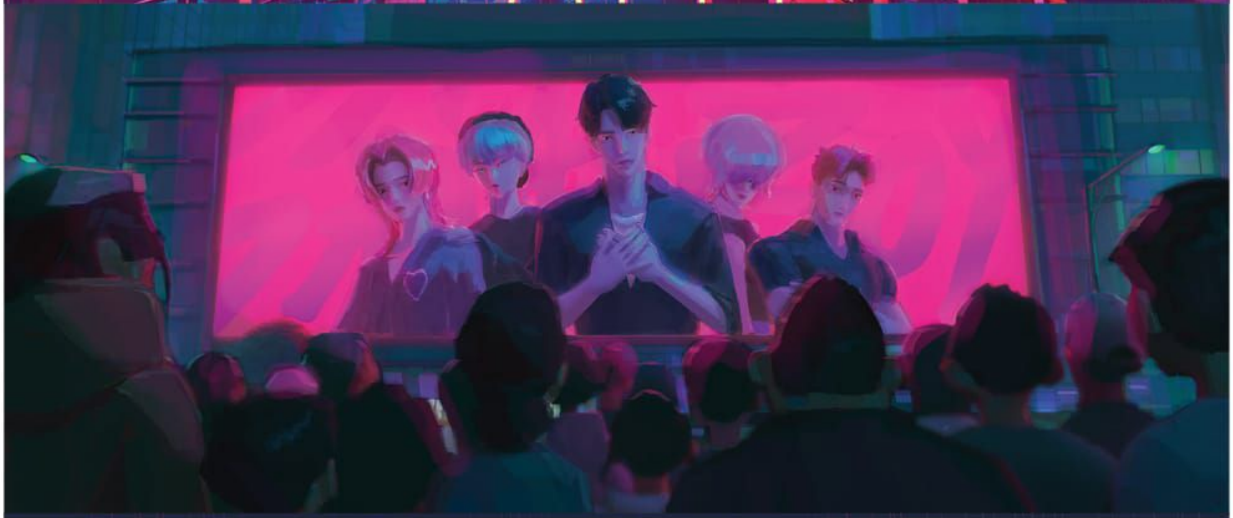
Resembling a "Pied-Piper-into-Hell moment, the Saja Boys concert is staged on the hill of Namsan Tower, a beacon at the heart of the city, summoning everybody," explains writer/director Chris Appelhans. As the crowds are drawn to the stadium, magenta-tinted Saja Boys imagery infiltrates their vision while demon whispers enter their minds. The mesmerized fans, with magenta-glowing lightsticks in hand, still have no idea what sort of a show they are in for, although the production team cheekily referred to this performance as the "Black Hats" number, knowing this is where the demons finally reveal themselves in a most authentic way.

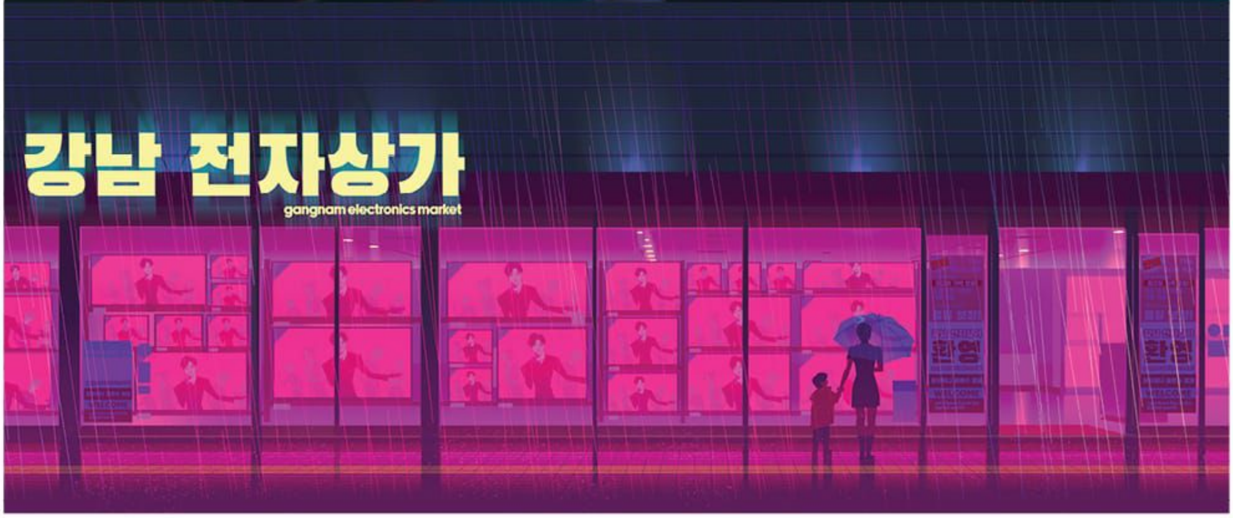
Kat Tsai / Dave Bleich, Mingjue Helen Chen, Marion Bordeyne, Mingjue Helen Chen



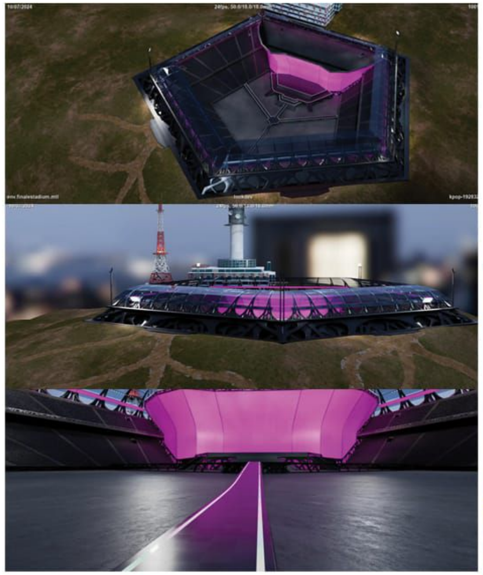


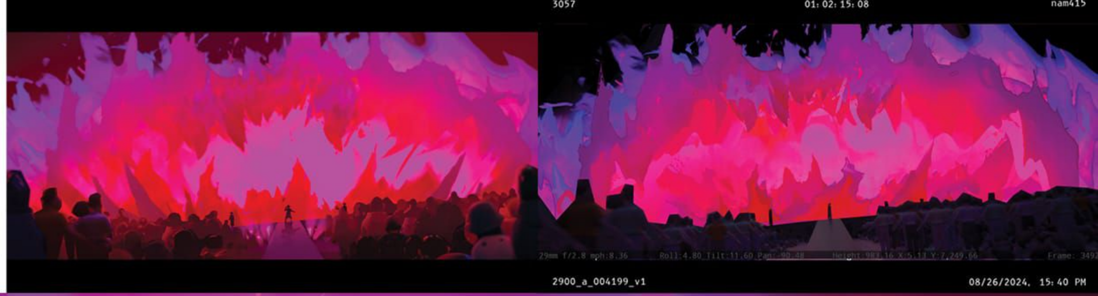


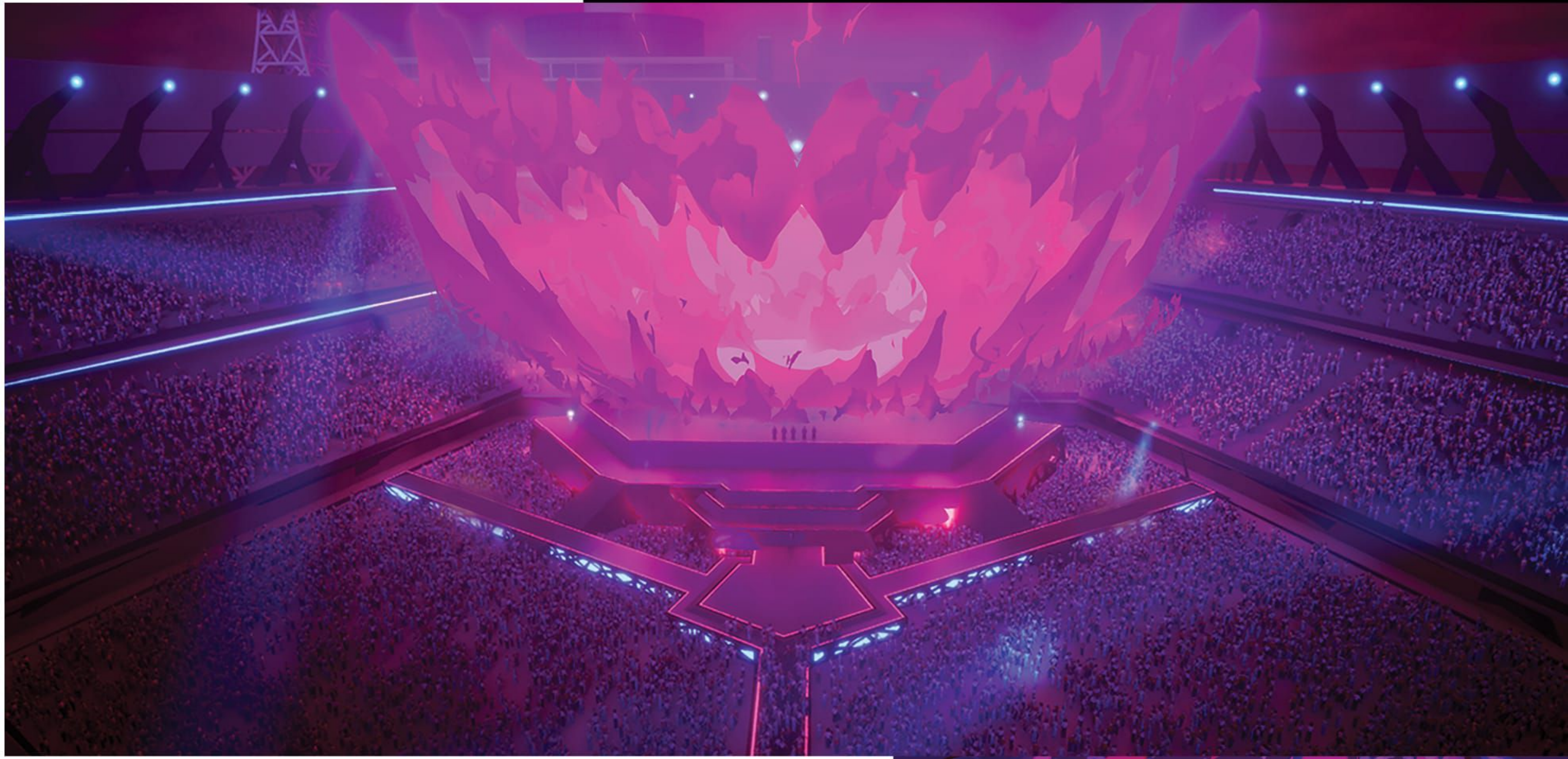



강남 전자상가
gangnam electronics market

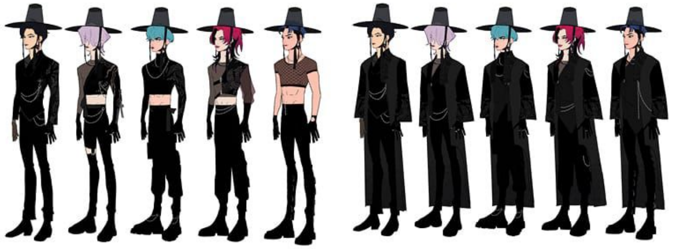
Nacho Molina, Kat Tsai, Michael Kurinsky, Kat Tsai

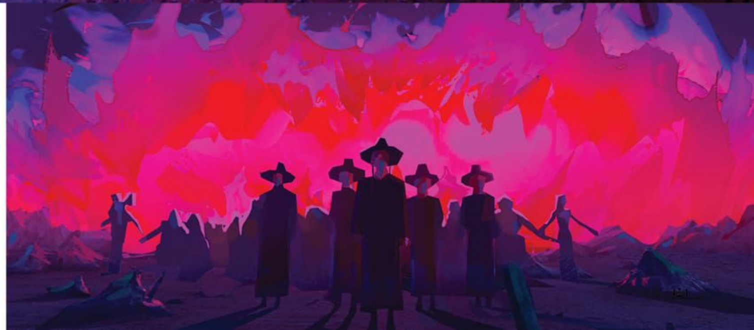






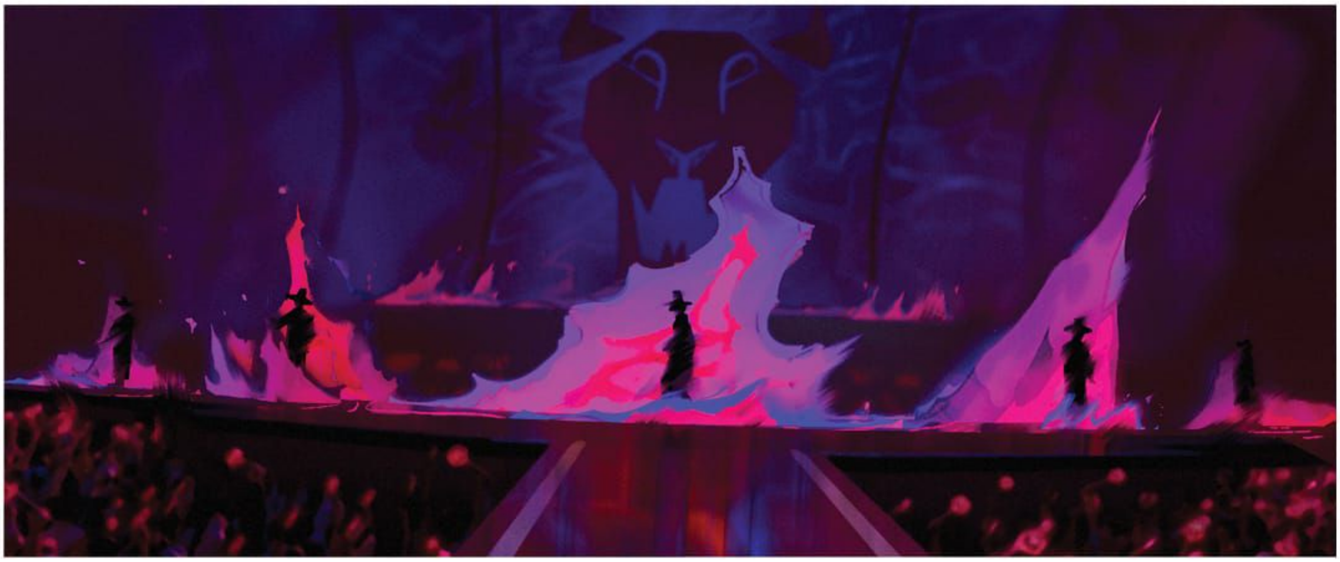
The Namsan-Tower-adjacent stadium environment is the biggest yet, once again using scale to show the impact Saja Boys have on the world, in service of Gwi-Ma. This fictional stadium "was a challenge to design something that could convincingly host all of Seoul, a demon boy band and a giant demonic flame," recalls art director Wendell Dalit. The set posed another ambitiously conscious design effort, such that features like the "three catwalks leading up to main stage, the shape of the giant LED screen mirroring Gwi-Ma and all of the entrances were made to help visually communicate the story points," he adds.

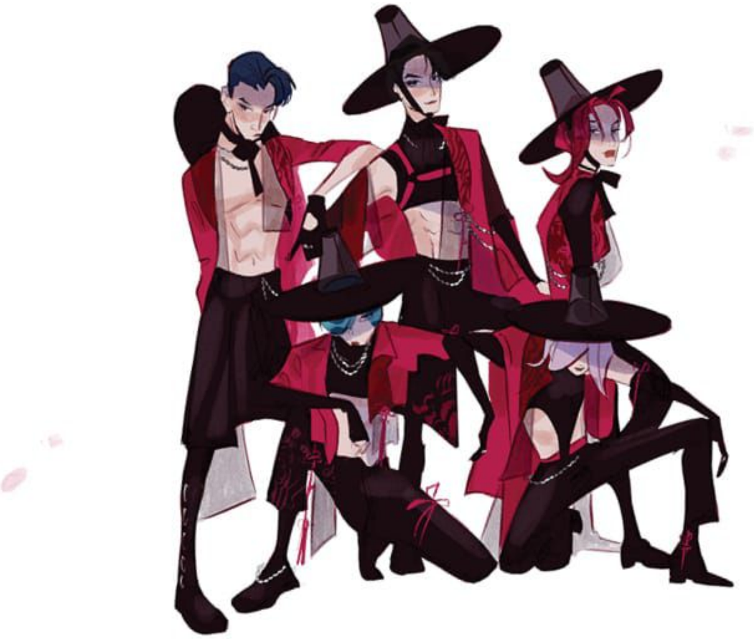




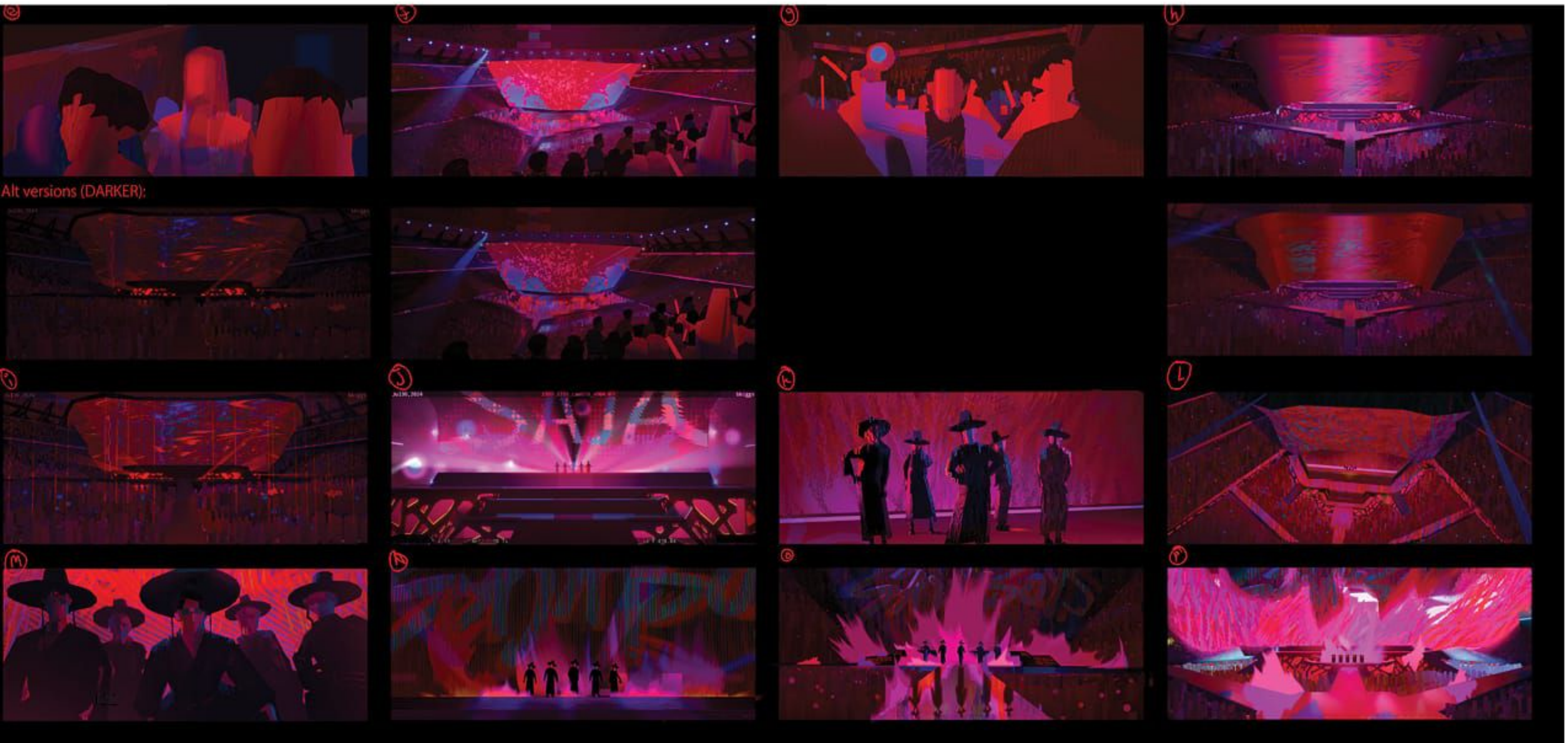
Sony Image Works, Marion Bordeyne

Wendell Dalit





Wendell Dalit, Marion Bordeyne, Angela Sung



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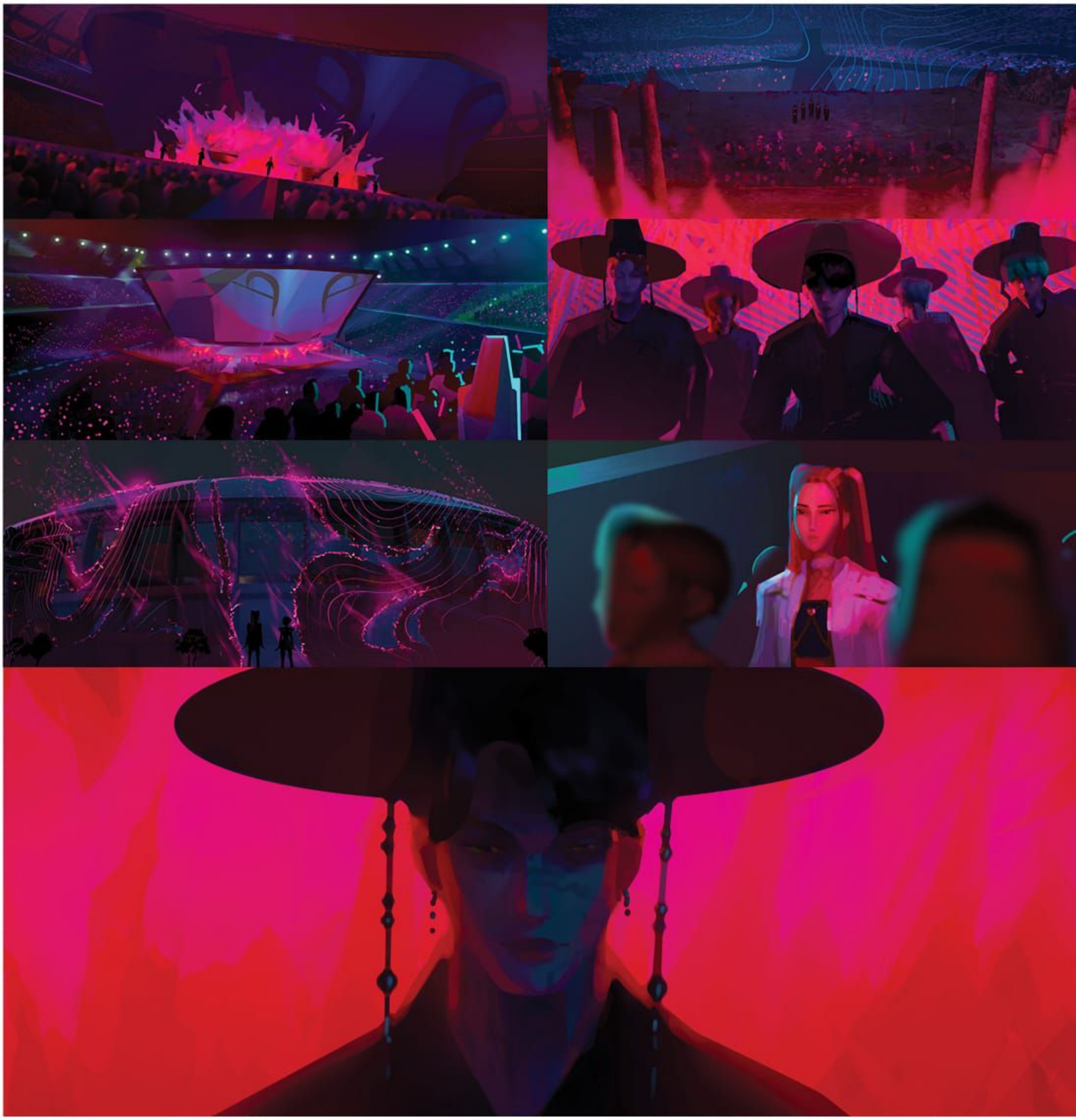
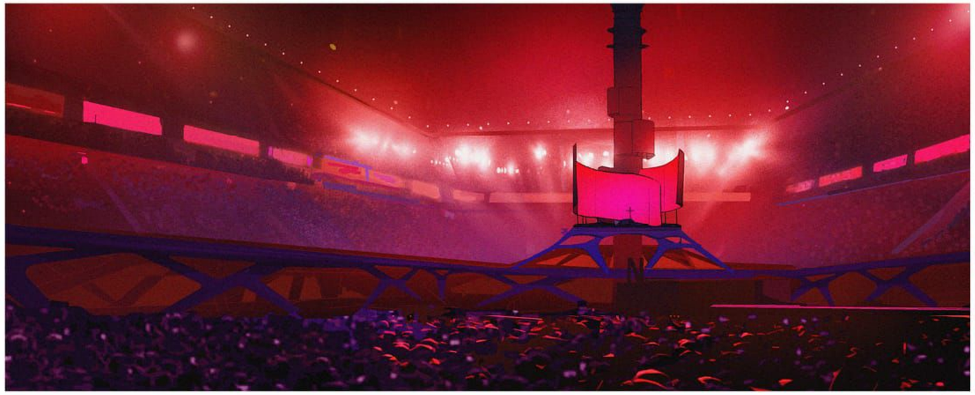
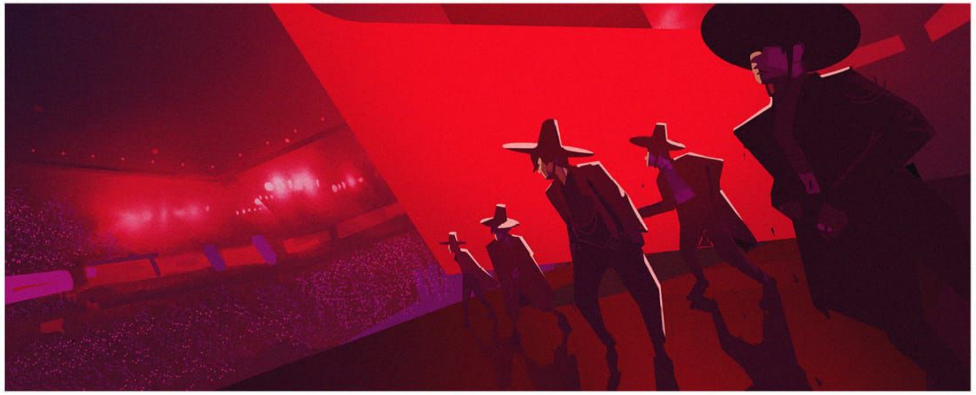


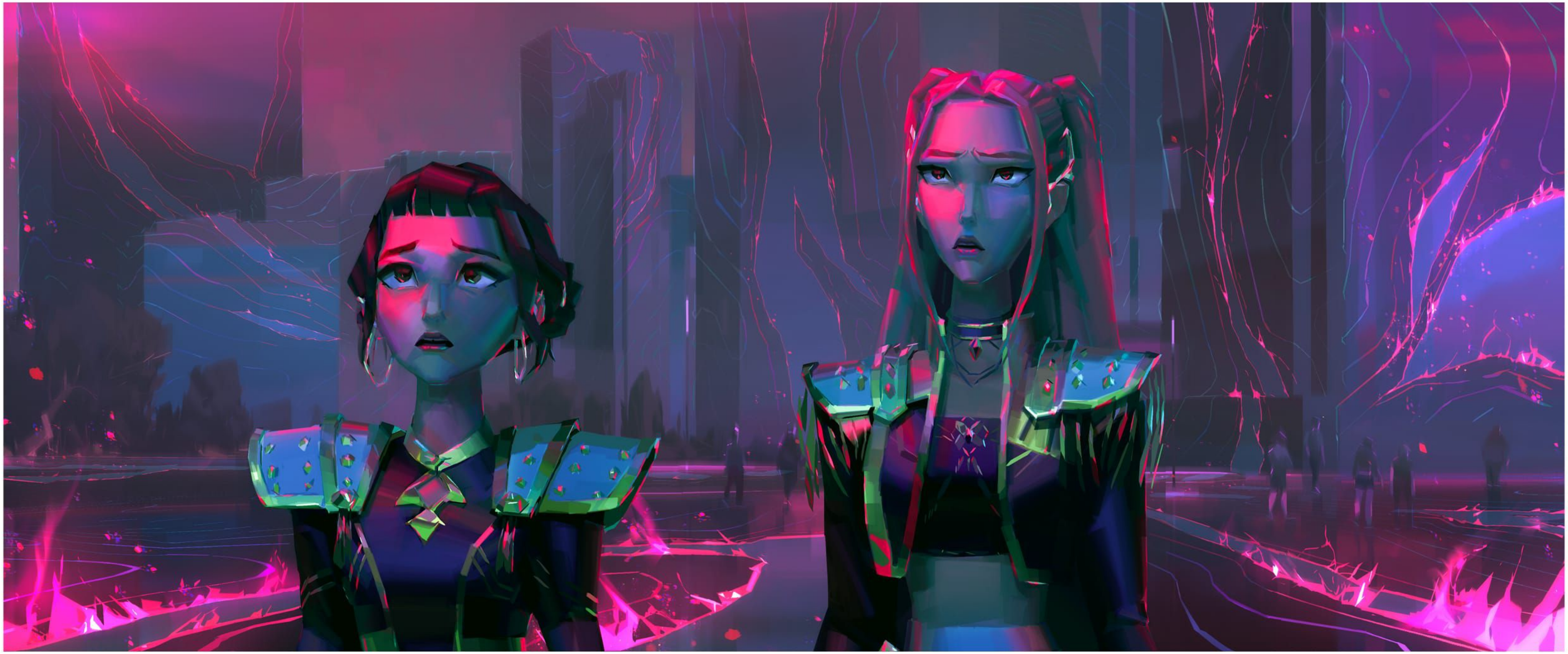
Visual development artist Kat Tsai was entranced by the intense aura and saturated pink color palette of this sequence, and production designer Dave Bleich regularly joked that the team "ran out of all of the different kinds of red to use" in the third act. The black-hats-studded "choreography and cinematography was really on point and absolutely made me fall in love with the villains. The duality of the song of being about a toxic boy band that wants your attention but also literal soul-sucking demons makes it an absolute swoon moment in the movie," observes visual development artist Henry Wong.

Wendell Dalit

With magenta cracks in the Honmoon creating an eerie web, surrounding seemingly everyone in Korea, all seems lost to the world of the demons…





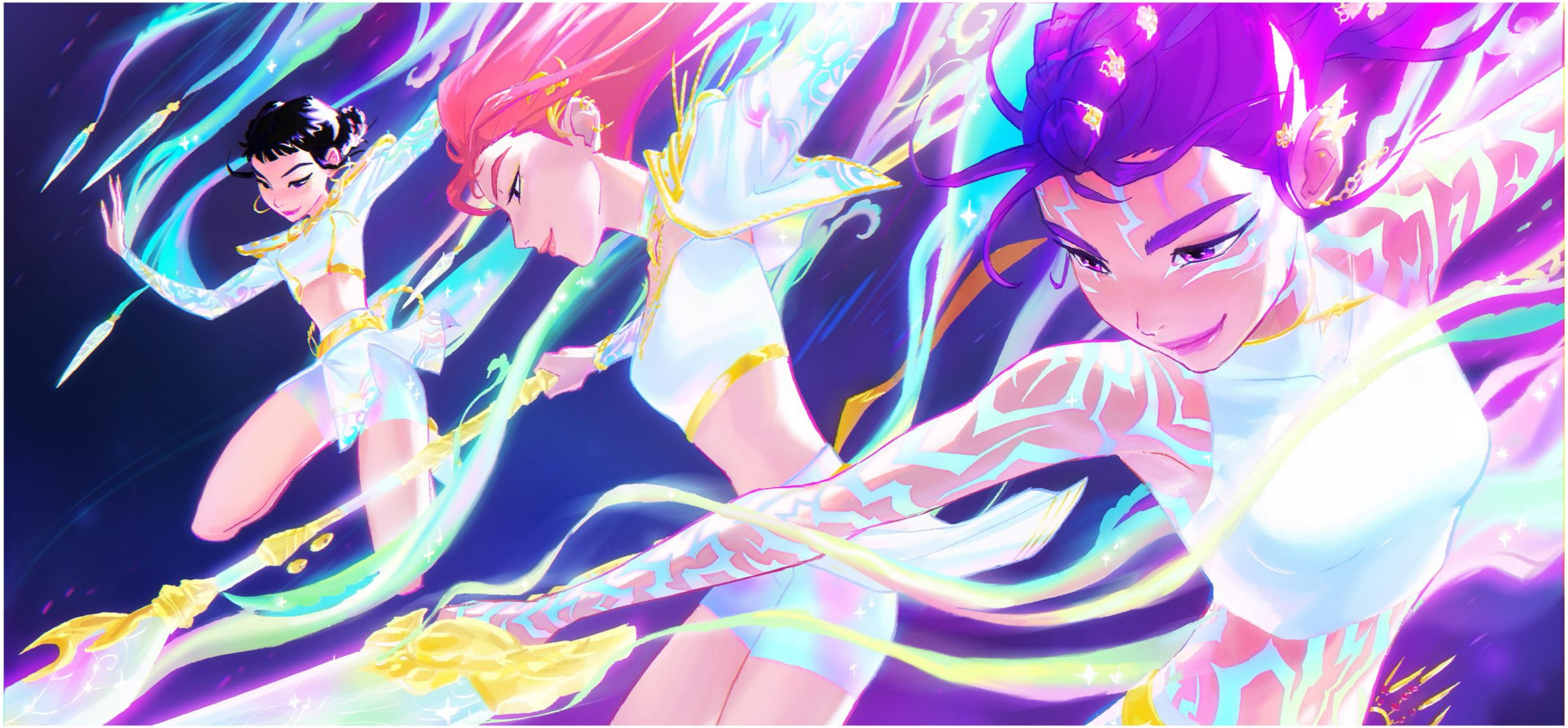


(top) Wendell Dalit, Won Sul Hyun

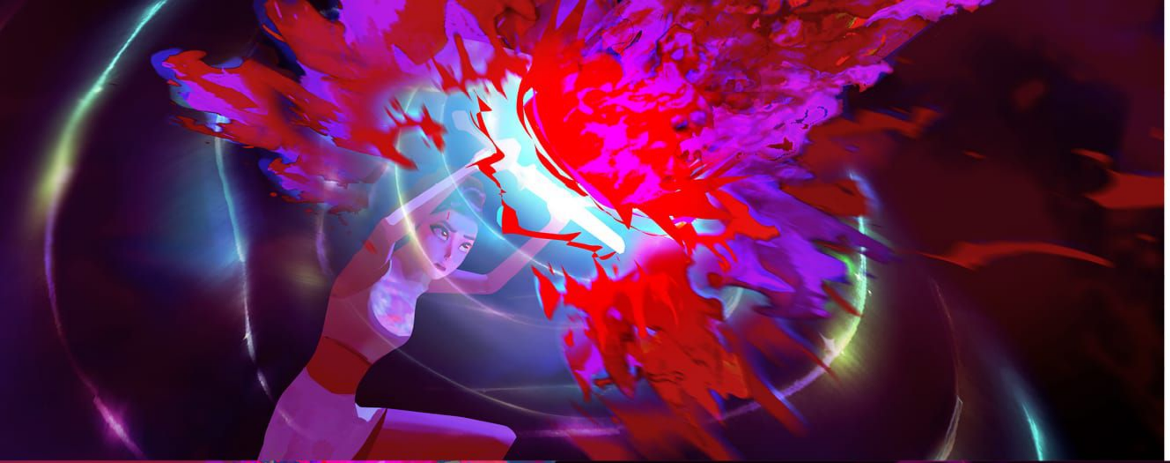
CHAPTER 17

WHAT IT SOUNDS LIKE

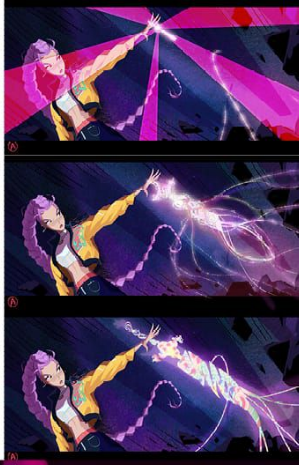
…until Rumi finds her true voice. "What It Sounds Like" is essentially a battle cry for truth and connection leading to harmony. It's Rumi "singing in her most authentic, rich, not-squeaky-clean K-pop sound, callin-g back all of these souls from Gwi-Ma, who start to awaken and make music together," explains executive music producer Ian Eisendrath. While the song is written by Jenna Andrews, Stephen Kirk and Mark Sonnenblick, "what it sounds like is this incredible roar, from all the people in the stadium, all the people in Seoul, all the people in the world, cementing the idea that music brings us together, and connection is what we all need to survive, and connection can only be as real and authentic as people are," adds Eisendrath.

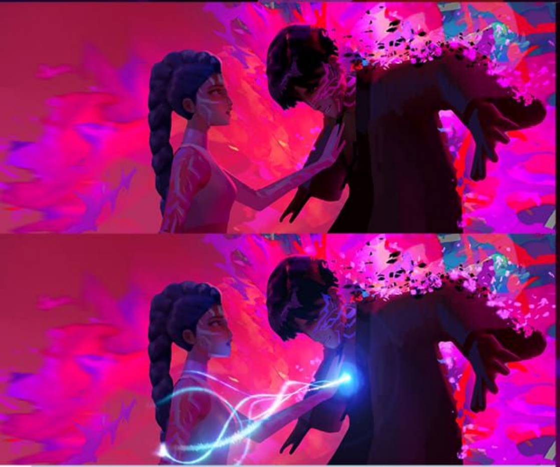


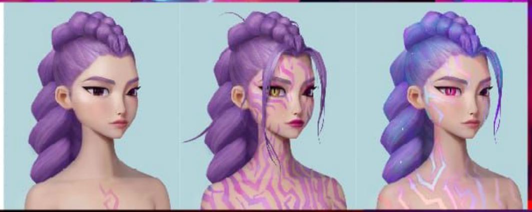
Scott Watanabe

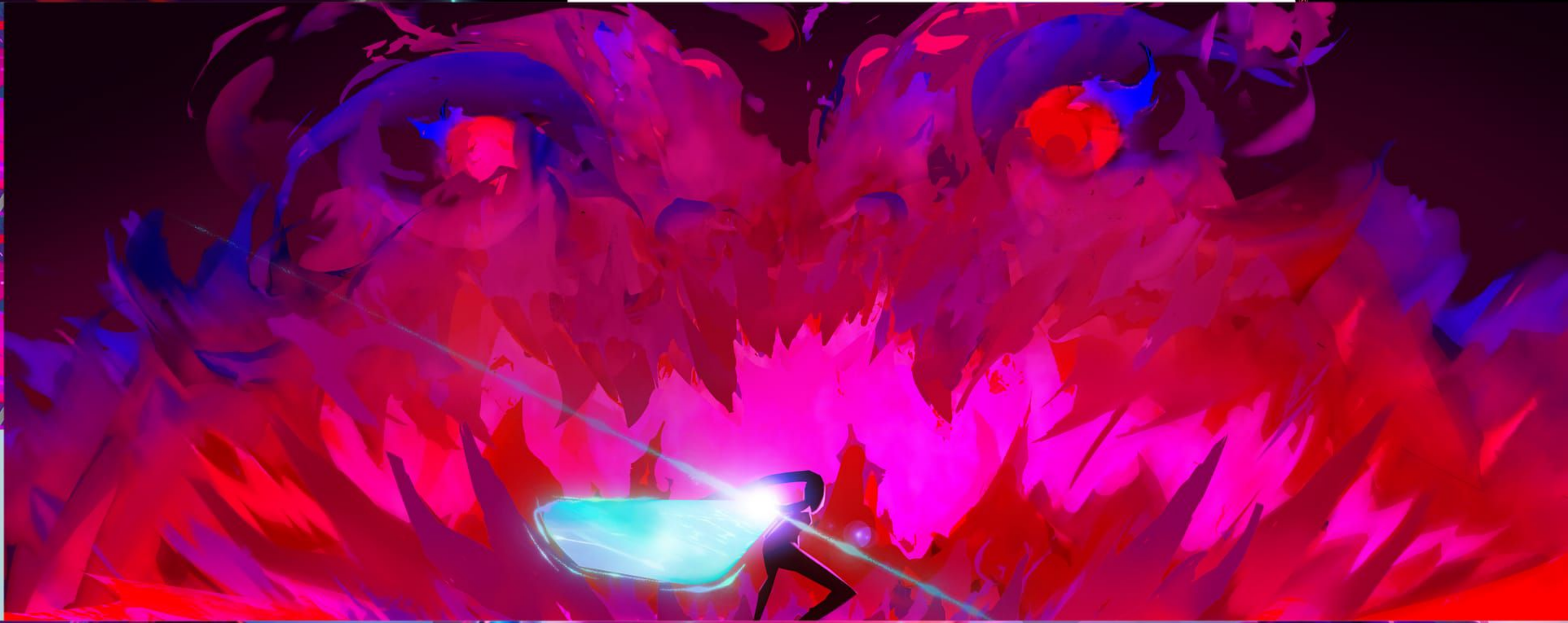


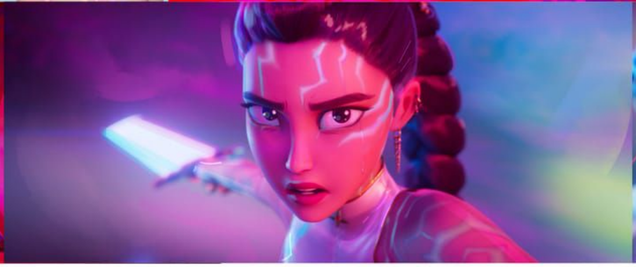
Echoing the "Hunters Mantra" she was taught in her youth, Rumi interrupts the big demon show in progress in what editor Nathan Schauf calls "an everything-at-once sequence: action, drama, choreography, massive set pieces and, of course, a song." Storyboard artist Bridget Underwood notes that the climax was "a massive collaboration that almost everyone on the board team contributed to at some point, but the drama and struggle of forcing Rumi into a life-or-death test of strength and giving Jinu the push to finally do a noble thing was super fun to draw!" How Rumi's weapon battle would play out involved great creative thinking as well, as did visualizing her transformation into a new normal of patterning. The song and sequence left quite an impression on Sony Pictures Animation president Kristine Belson "because it's so vulnerable initially, and then builds to become so grand and epic, speaking to so many powerful ideas: leaving shame behind, the power of love and being brave enough to put it all on the line."

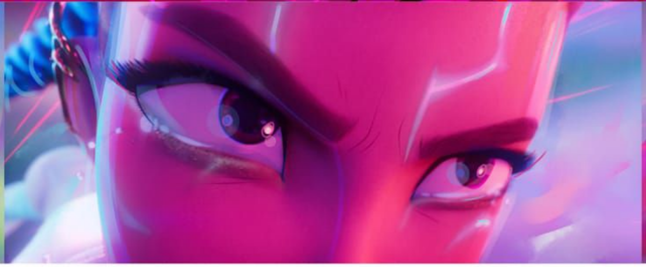


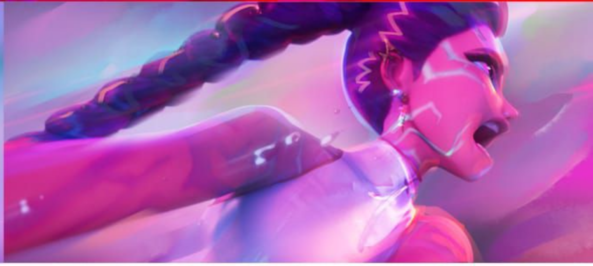






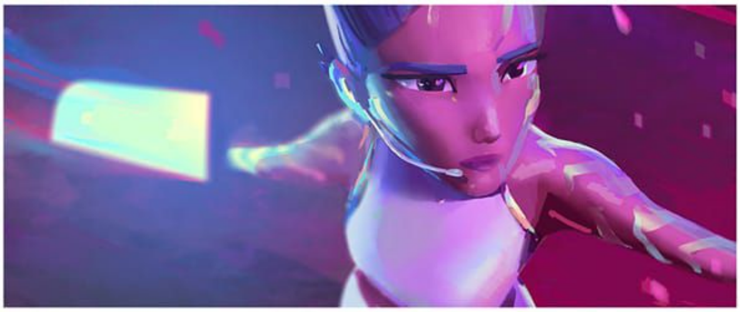
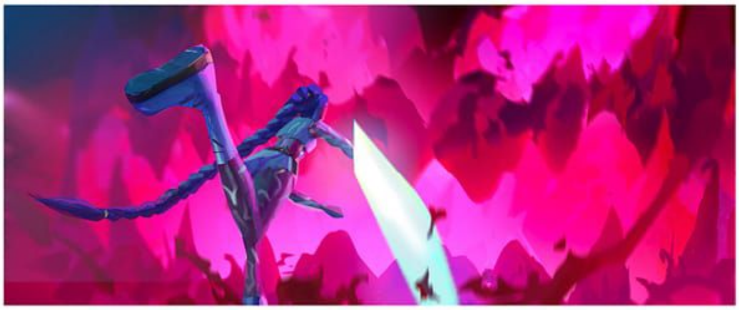
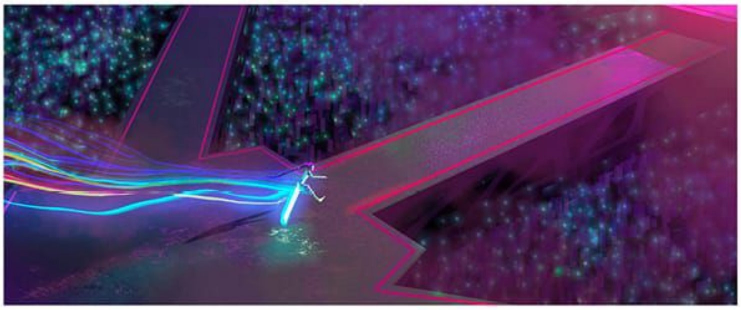
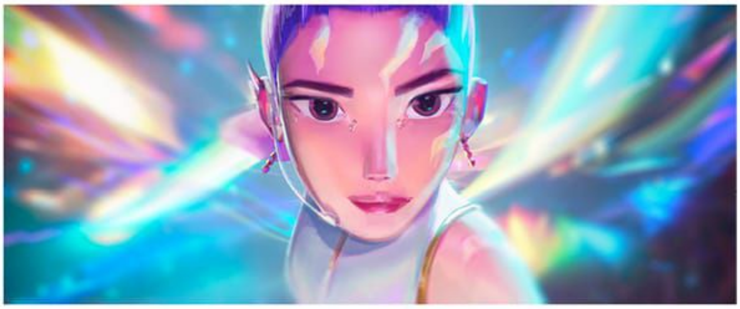
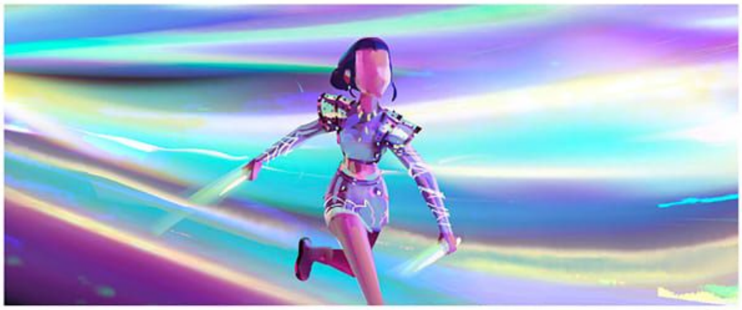
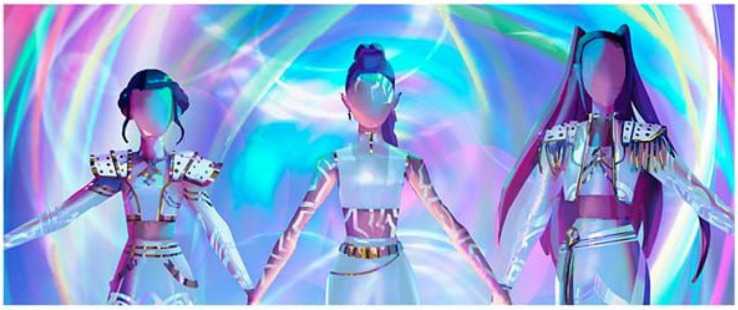
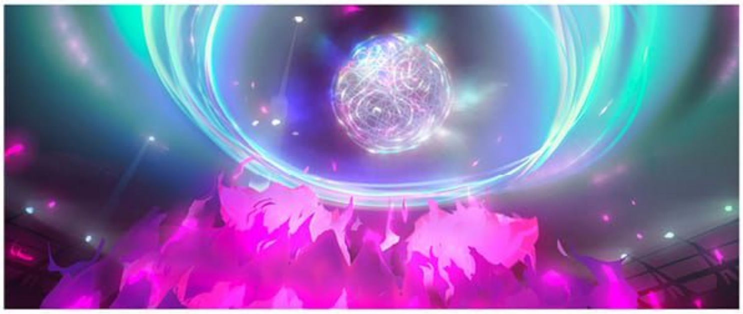
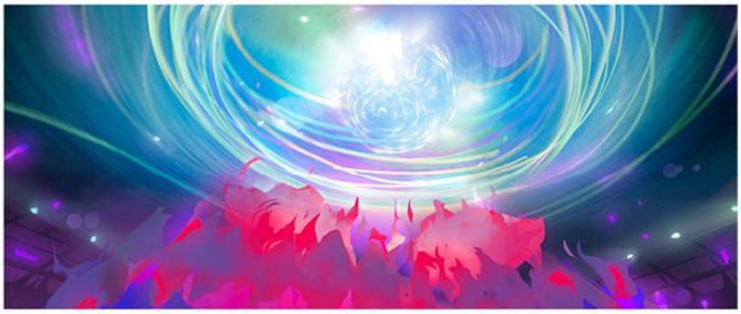
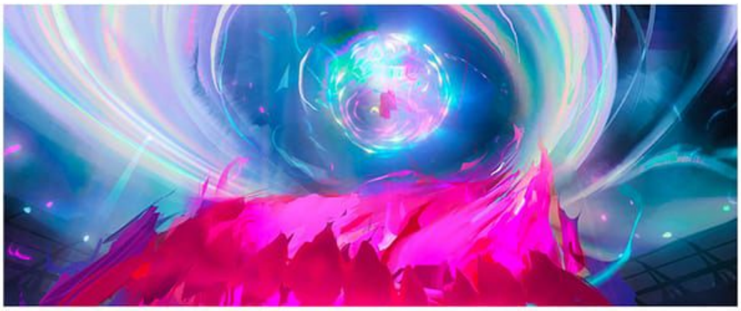
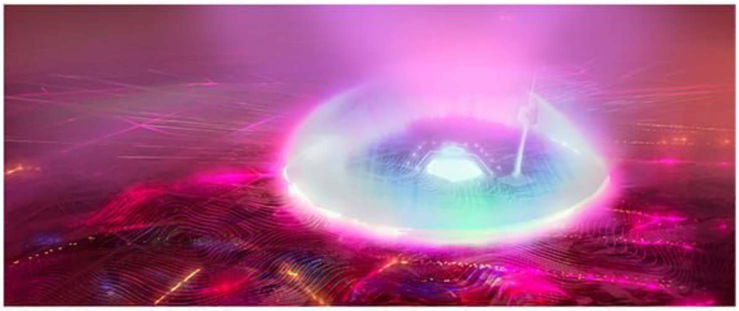
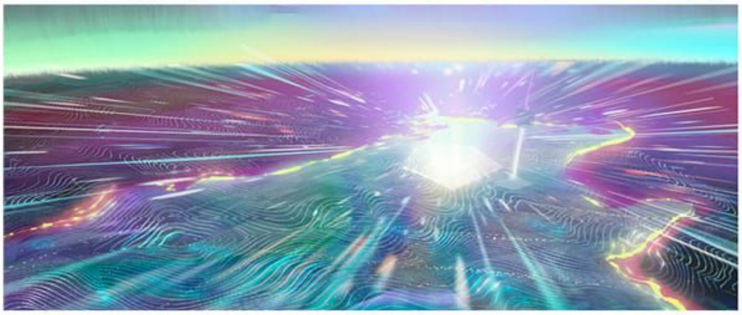
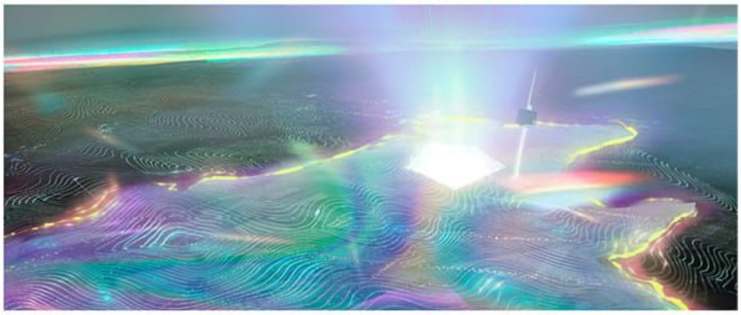


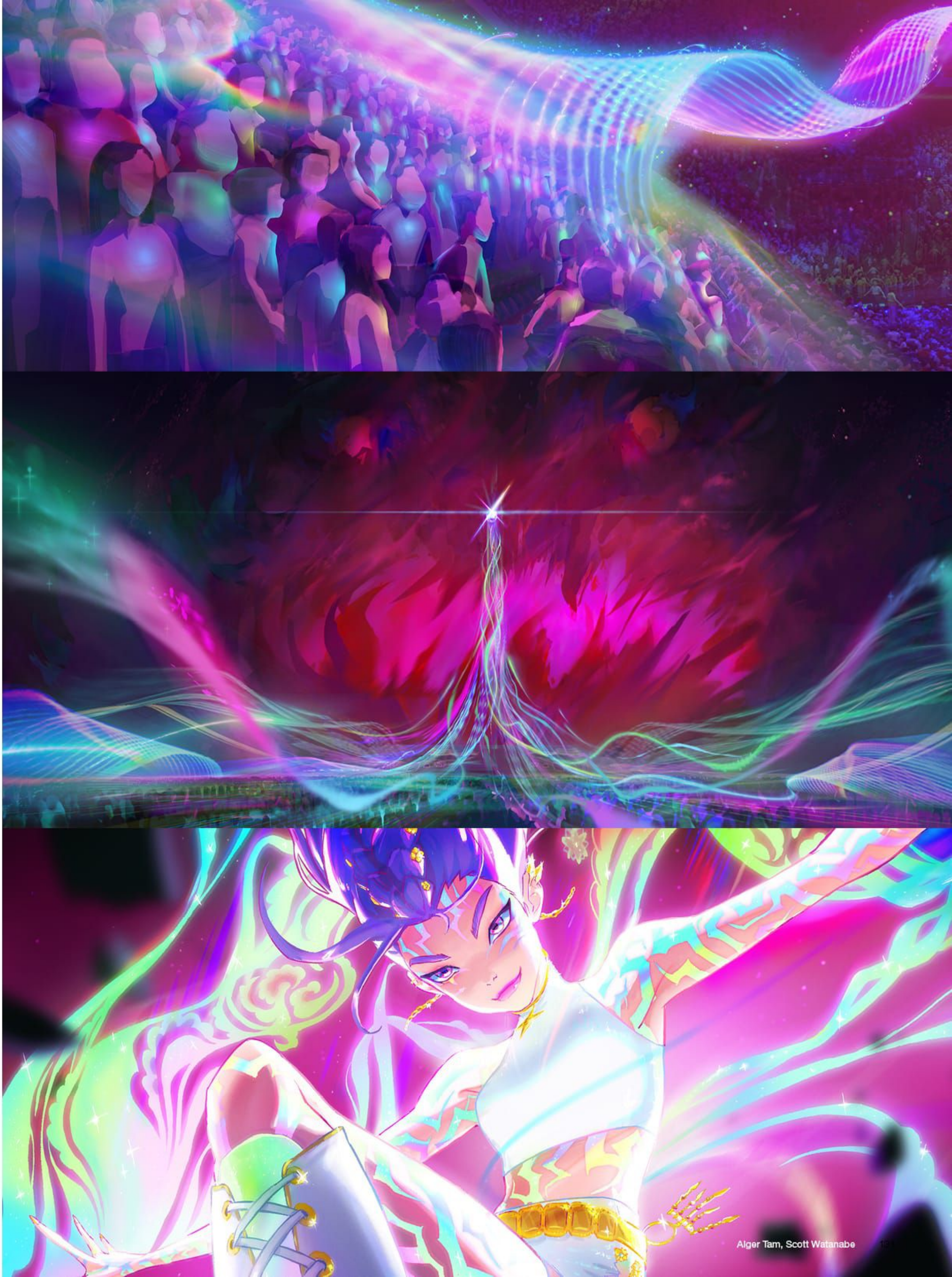




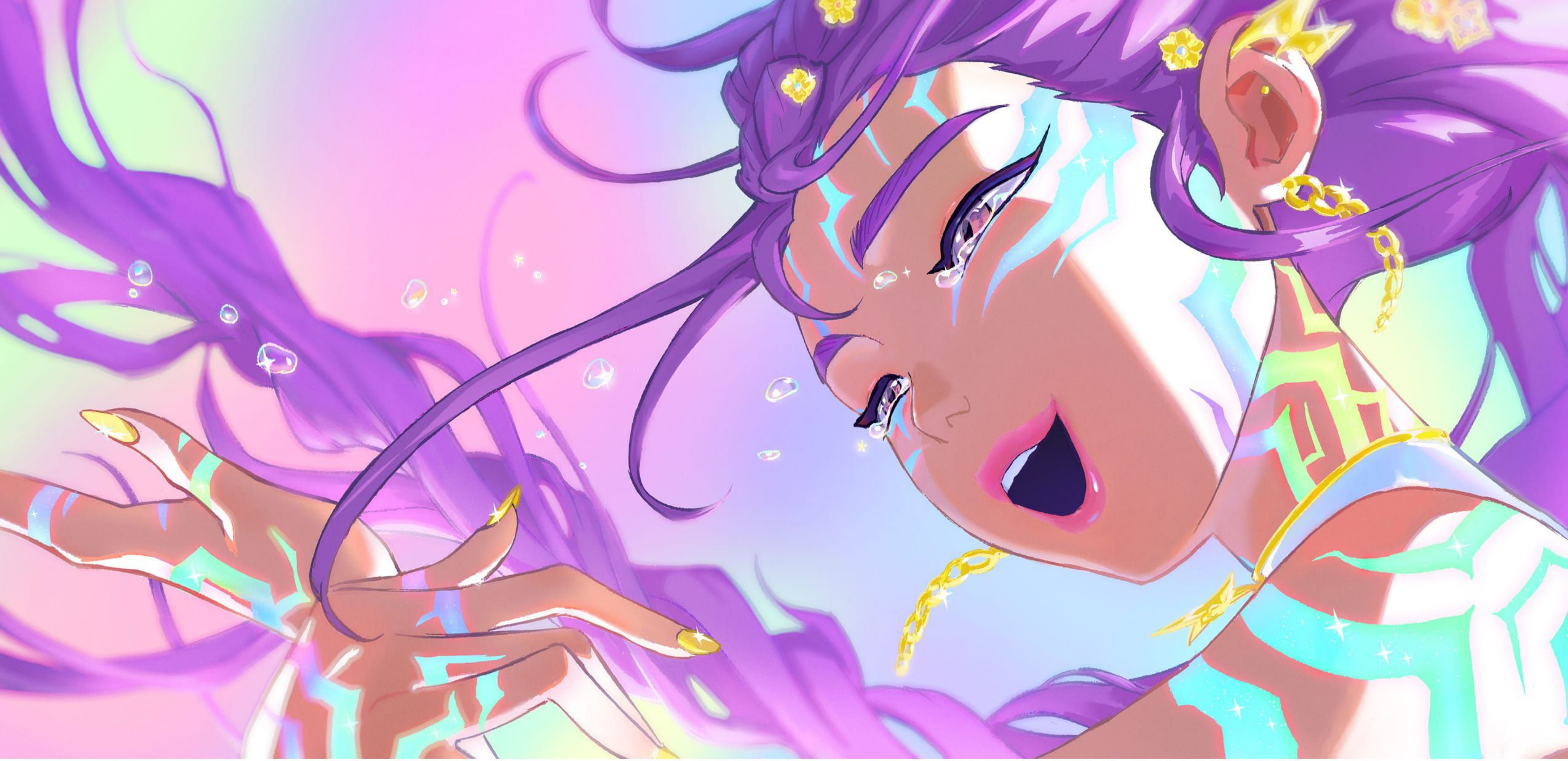
Tiffany Pham, Nacho Molina, Wendell Dalit, Dave Bleich

(top) Euni Cho



Alger Tam, Scott Watanabe



THE RAINBOW HONMOON

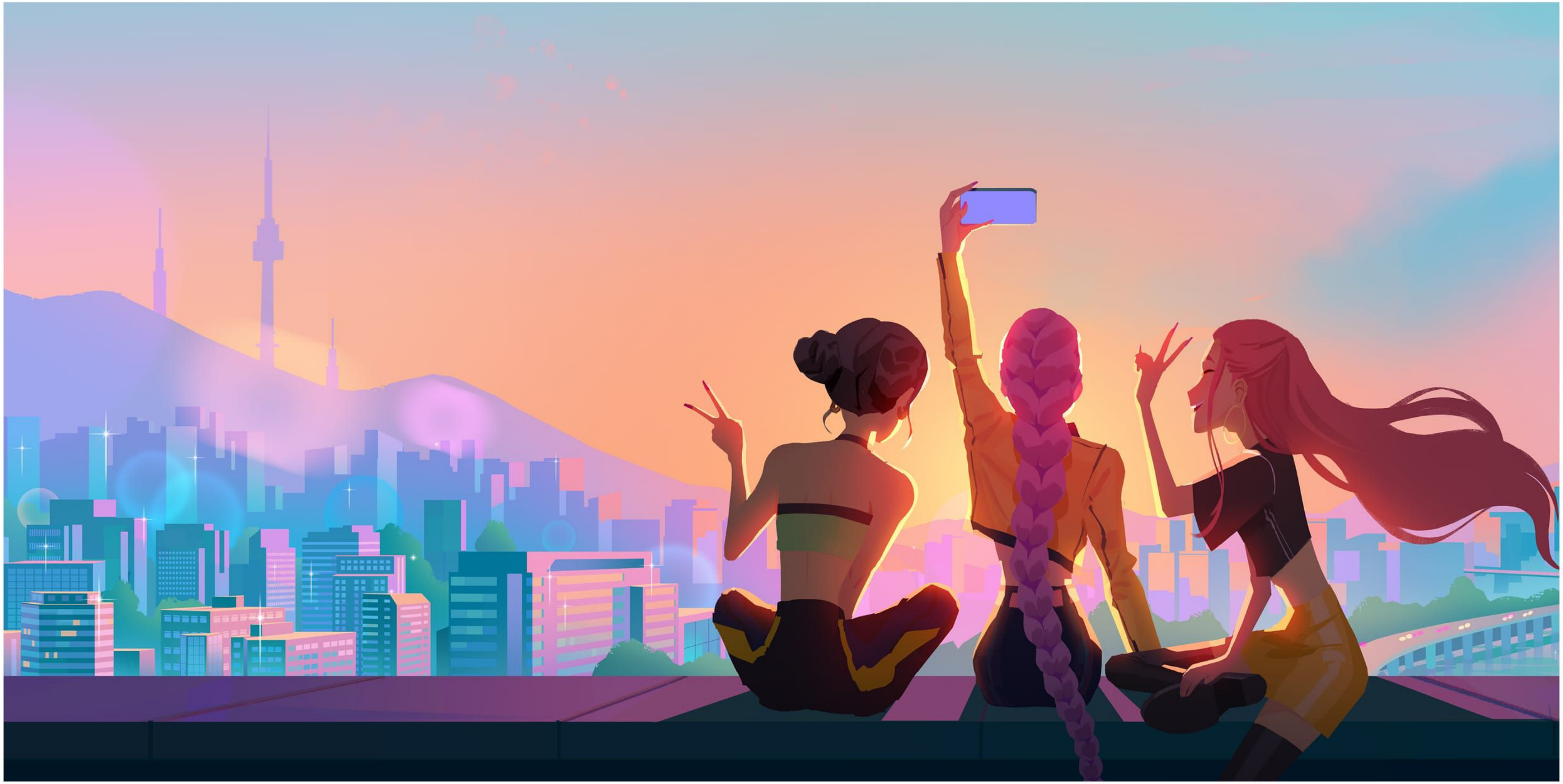
The reunited HUNTR/X conjure a new Honmoon that incorporates the audience's unified voices and appears as a multi-colored and iridescent, echoing the appearance of Rumi's evolved patterning. Visual development artist Angela Sung enjoyed "exploring ways to push the color palette to enhance the mood further, moving from standard concert lighting and gradually transitioning into something more magical, allowing the visuals to reflect the emotional journey."

Scott Watanabe

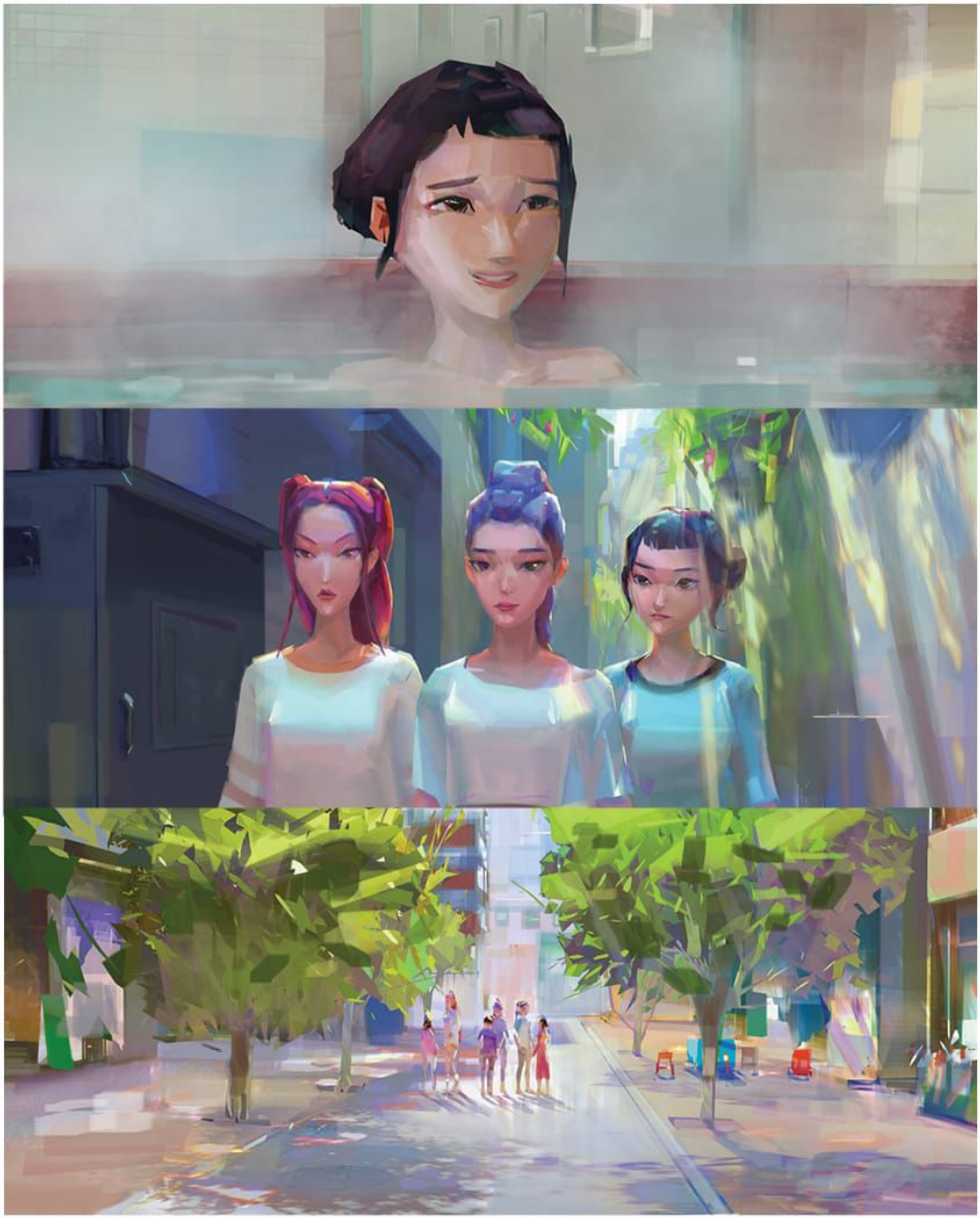
CHAPTER 18

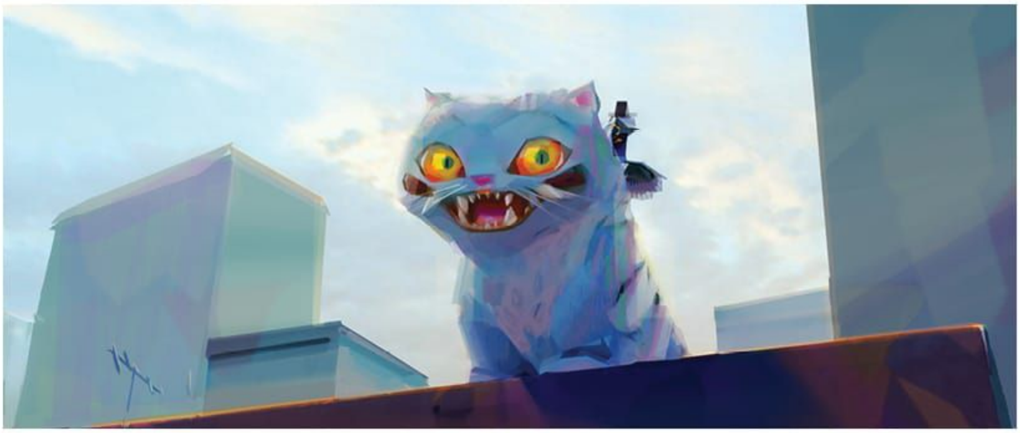
TO THE BATHHOUSE AT LAST!

Rumi has kept herself out of the spa scene her whole life, wanting to keep her demon patterns hidden from view…but finally, she is able to enjoy herself as she is, along with her bandmates. The girls enjoy a well-deserved break, but not for long…they can't wait to reconnect with their fans and launch their own comeback!



Celine Kim





COMEBACK
HUNTR/X

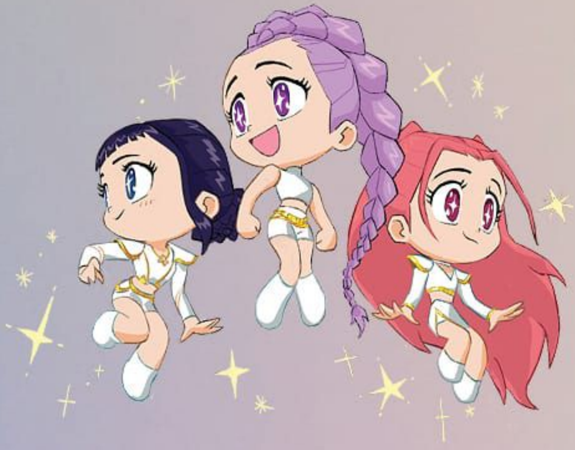
Nacho Molina, (chibi art on this and credit pages by Euni Cho)

Netflix presents

From Sony Pictures Animation
"KPOP DEMON HUNTERS"
Directed by Maggie Kang, Chris Appelhans
Produced by Michelle L.M. Wong, p.g.a.
Screenplay by Danya Jimenez & Hannah McMechan
and Maggie Kang and Chris Appelhans
Story by Maggie Kang
Executive Music Producer Ian Eisendrath
Original Score by Marcelo Zarvos

Arden Cho
Ahn Hyo-seop
May Hong
Ji-young Yoo
Yunjin Kim
Joel Kim Booster
Liza Koshy
with Daniel Dae Kim
with Ken Jeong
and Byung Hun Lee

Co-Producer Scott Berri
Co-Producer Jacky Priddle
Editor Nathan Schauf
Head of Story Ryan Savas
Production Designers Mingjue Helen Chen, Dave Bleich
Visual Effects Supervisors Clara Chan, Benjamin Hendricks
Art Directors Celine DaHyeu Kim, Scott Watanabe, Wendell Dalit
Character Designer Ami Uebayashi Thompson
Head of Cinematography Layout Gary H. Lee
Animation Director Joshua Beveridge
Supervising Animators Tintxo Esnaola Scotto, Robert Lehman, Leandro Martins, Eddie Prickett, Adam Sarophim,
Digital Producer Kristy Lynn Fortier
Associate Producer Agnes Lee
Production Managers Brett Salinas, Alex Baskin
CG Supervisors Pablo Holcer, Katherine Renee Jones, Joosten Kuypers, Joe Viola
"TAKEDOWN" (TWICE version)
Performed by TWICE
Jeongyeon, Jihyo, Chaeyoung



CAST

Rumi	Arden Cho
Mira	May Hong
Zoey	Ji-young Yoo
Jinu	Ahn Hyo-seop
Celine	Yunjin Kim
Bobby	Ken Jeong
Gwi-Ma	Byung Hun Lee
Healer Han	Daniel Dae Kim
Young Rumi, Young Fan	Rumi Oak
Variety Show Host 1, Idol Host, Romance Saja	Joel Kim Booster
Host	Liza Koshy
Pilot Demon, Variety Show Host 2, Mystery Saja	Alan Lee
Abs Saja, Bathhouse Patron, Social Media Fan	SungWon Cho
Flight Attendant Demon, Crying Demon, Newscaster, Tattoo Fan, Security Guard	Nathan Schauf
Fan Girl	Charlene Ramos
Fan Girl	Kira Tamagawa

Original Songs Performed by

Rumi	EJAE
Mira	Audrey Nuna
Zoey	REI AMI
Jinu	Andrew Choi
Baby Saja	Danny Chung
Mystery Saja	Kevin Woo
Romance Saja	samUIL Lee
Abs Saja	Neckwav
Celine	Lea Salonga

Additional Voices

Cori Baik
Jennifer Sun Bell
John Bentley
Ranjani Brow
Esther Chae
Claudia Choi
Alexandra Chun
Eddie Frierson
Jonathon Ha
Josh Han
Jason Her
Chase Kim
Daniel Kim
Monique Kim
Yong Kim
James Kyson
Ashley Lambert
Judy Alice Lee
Josiah Lee
Megan Lee
Piotr Michael
Andrew Morgado
Clarissa Park
Cathy Shim
Yong Yea
Eugene Young
Johnny Young

Casting by	Libby Thomas Dickey
Additional Casting by	Julia Kim
	Su Kim
Digital Production Managers	Paige Berezay
	Davis Dyke

Story

Story APM	Rebecca M. Wismann
Story Artists	Bridget Underwood
	Alexandra Chiu
	D. Nagisa Koyama
	Stephen P. Neary
	Ray Xu
	Jed Diffenderfer
	Jessie Wong
	Alicia Chan
	Andrew Ross
	Sooyeon Lee
	Hye Lynn Park
	Jessica Kaori Stanley
	Radford Sechrist
	Christina Chang
	Hanna Cho
	Darren Webb
	Jerod Chirico
Additional Story Artists	Josh Lieberman
	Guillermo Martinez
	Wynton Redmond
	John Puglisi
	Eddie Sassen
Story Coordinators	Micaela Anita Hammond
	Sharon Kikinis
Production Consultant	Nicole Perlma

Art Department

Art Department APMs	Alexis Jacobson
	Christine Deitner
Character Design	Omar Smith
	Wira Winata
	Marion Bordeyne
	Euni Cho
	Jeannie Lee
	Christopher Wright
	Yesolyi Kim
	Shiyoon Kim
	Hyun Song We
Visual Development	Simon Baek
	Rebecca Shieh
	Nacho Molina
	Stéphane Couture
	Charles Hilton
	Laura Price
	Brittany Shively
	Angela Sung
	Kat Tsai
	Henry Wong
	Aaron Covrett
	Alger Tam
	Won Sul Hyun
	Michael Kurinsky
	Peter Chan
	Moisés Gómez
	Tiffany Pham
	Marion Louw
	Vahe Yefremian
Art Department Coordinator	Kaitlyn Cavanagh

Editorial

Editorial APM	Peter Szilagyi
Associate Editors	Margaret Lily Andres
	Gabriel Thorburn
	Jeff Newman
First Assistant Editor	Kira Tamagawa
Assistant Editors	Charlene Ramos
	Emma DuPell
Editorial Coordinator	Danny Wilkinson
Script Coordinators	Elizabeth Schantz
	Sean Tadlock

Imagery and Animation by Sony Pictures Imageworks

Assets APM	Curtis Tsai

Modeling

Modeling Supervisor	Andrea Matamoros
Modelers	Mikaela Bantog
	Trey Black
	Luis Paulo Carvalho
	Guillaume Fuentes
	Yu-Cheng Huang
	Kevin Liu
	Alec Pellerin
	Insun Ryu
	Noriko Sato
	Mamie Shi
	Allan Sotelo
	Spencer William Stevens
	Melissa Sylvana
	Laura Tabara-Mardan
	René Völker

Character Setup

Character Setup Supervisor	Marc Souliere
Character Setup Lead	JQ Park
Character Setup Artists	Christina Cardozo
	Zhenggang Deng
	Denise Hoffmann
	James Johnson
	Zhuoni Lao
	Emily Jiayi Li
	Michelle K. Li
	Siting Liu
	Pranay Meher
	Rie Shibazaki
	Graham Faizal Sukhiani
Modeling & Character Setup Coordinator	Daniel Fenyves Sadalla de Avila

Texture Paint

Texture Paint Lead	Jody Tidsbury
Texture Painters	Manuel Armonio
	Marie Ayme
	Diana Castelao Urdaneta
	Erika Golfetto
	Chien-I Kao
	Kendrick Khoo
	Justine Landau
	Erika Joy Madsen
	Hee-Chel Nam
	Hayyim Sanchez
	Heather Souliere

Look Development

Look Development Leads	Douglas James Smith
	Tyquane Wright
Look Development Artists	Shreyasi Das
	Thomas Devorsine
	Yong min Luke Lee
	Anaïs Lejay
	Israel Yang
	Hyeseong Halley Yoon
	Yi Zhao
Texture Paint & Look Development Coordinator	Clayton Goldhawk

Environments

Environments Lead	Rafael Lescano
Environments Associate Lead	Carlos Bailla
Environments Artists	Alireza Akhbariarabani
	Gunsik Kim

Previsualization

Previs Artists	Heather Chuang
	Brittany Biggs
	Anthony Syracuse

Layout

Layout Supervisor	Randolph Lizarda
Layout APM	Jaclyn Erbacher
Rough Layout Leads	Daniela Campos Little
	Aldo Cruz
Rough Layout Artists	Nashila Addetia
	Nick Barber
	May Chow
	Michael Evans
	Karla Franco
	Jessica Minh Giang
	Alfredo Hisa
	Daun Kim
	Martin Parissenti
	Holly B. Partridge
	Kristopher Pestano
	Franco Singh-Vigilante
	Keven Viragh-Begert
	Nana Wen
Final Layout Lead	Linh Mai Nguyen Chan
Final Layout Artists	Shane Bouthillier
	Pamela Hu
	Daniel Laczkowski
Final Layout Coordinator	Jean Lee

Visualization

Visualization Supervisors	Jason Baldwin
	Jonghwan Hwang
	Uros Simic
Visualization Production Manager	Joshua Chartrand
Visualization TDs	Lilia Lai
	Daniel Orozco Garcia
	Colin Charles Brown Key
	Darian Wang
	Hugo Wijaya

Animation

Animation APM	Stacey Ward
Supervising Technical Animator	Emmanuel Gatera
Animation Crowds Lead	Samuel Arturo Rico Vazquez
Animation Cultural Lead	Sang Uk Park

Animation Leads	Mauro Affronti
	Jocelyn Cofer
	Bianca Gee
	Charlie Gordon-Ratzlaff
	Vallen Koscheev
	Rohini Kumar
	Pep Lluís Lladó Porquer
	Jeff Panko
	Kaveh Ruintan

Animators

Ketan Shankar Adhikari
Alaa Eddin Afifeh
Nir Avital
Luca Barberis Organista
Alexis Barge
Loic Baton
Pauline Baz
Malick Bordonado
Abby Boyce
Anthony Brewster
Rose Buma
Emma Cartwright
Daniel Ceballos
Andrea Centeno
Ning-Yu Neo Chu
Matias Cifuentes
Kat Cisneros Angulo
Eric De Carolis
Shae Dunser
Robert Edwards V
Mònica Eggert Roig
Camilo Egido
Tarek Elnaghia
Zheng Fang
Thibaut Fournie
Ryusuke Furuya
David Gimenez Coronas
Keenan Goncalves
Lucia Guirado Rubio
Em Guiry
Edward Euiyoung Han
Min Hong
Seora Hong
Thibault Hormiere
Ariel Hu
Kazuyuki Inoue
Rio Itabe
Hyoki Jeon
Sangyeong Jeong
Scott Johnson
Bhavin Joshi
Cheimin Joung
Xin Ju
Samad Khan
Donghyuk Kim
Kyoungmin Kim
Nayeong Kim
Lindsey Butterworth Langston
Changsik Lee
Hanung Lee
Seunggi Lee
Sophia Seung Hee Lee
Natalia Lenskaya
Toby Leung

Florent Limouzin
James Jian-Hua Lin
William David Lindsay
Joy Liu
Remus Low
Gerard Manresa Ortega
Haidi Marburger
Felicia Rose Martin
Craig McPherson
Domitille Mellac
Toshihiro Nakamura
Kate Namowicz
Jaehee Oh
Junya Otake
Khalid Othman
Zac Overcash
Mario O. P. Miozzo
Jiyoun Mia Park
Juhyun Joseph Park
Polina Peeva
Christopher Robert Perez
Ryan Pfeifenroth
Yung Pham
Annike Pienaar
Tharitchonlathorn Sunny Pimpa
Fabrizio Prioletta
Zachary Rahman
Natalia Ramon Gallardo
Kirtikumar Rathod
Jaffar Rezzouq
Patrick Rhodes
Mario Richard
Audrey Rioux
Dallos Rodriguez Martin
Jae Hyun Roh
Guillaume Roux
Anggun Rustinya
Atsushi Sato
Martin Scalzotto
Cody Schiebelbein
Stalin Ranjith Selvanayagam
Ryan Sivley
Narumi Someno
Eric Stinnissen
Shyam Suresh
Ludovic Temps
Roberto Tifi
Li Wen Toh
Zachary Torok
Kate Vaillant
Emiel van Vliet
Antonio Vieira
Olena Zahoruiko
Irene Zheng

Animation & Pipeline Coordinator	Lucy Sturmer
Animation Coordinators	Serena Genes
	Lindsay Hillwalker
	Davin Hun
	Bryony Pratt
	Katya Louise Viglione
Additional Supervising Animator	Dylan Reid

Pipeline

Pipeline Supervisor	Stefaan Senna Contreras
Pipeline Lead	Binku Mathews
Pipeline TDs	Arthur Cunha
	Eder Marlon Davila Gonzalez
	David Dominguez Carbonell
	John R. Hazzard
	Chih-Chieh Hsu
	Mario Alberto Melgoza Ruiz
	Nguyen Nguyen
	Junho Oh
	Joseph Tom Neriamparampil
	Kazuma Tonegawa

Lighting & Compositing

Compositing Supervisor	Jiwoon Kim
CG Supervisor	James Carson
Backend Pipeline Supervisor	Stephen Boyd Jones
Lighting & Compositing APM	Kylee A. Taylor
Lighting & Compositing Leads	Kelly Christophers
	Hiram Gifford
	Jason Koh
	Sheldon Lisoy
	Kieron Cheuk-Chi Lo
	Mallory Mahar
	Miriam Melzi
	Conrad Olson
	Ian Parra Patino
	Sarah M. Sweeney

Lighting & Compositing Artists

Laide Agunbiade
Sagar Alodiya
Barry Andres
Eric Andrusyszyn
Guillermo Arambulo del Rio
Cole Armstrong
Leonardo Baez Maldonado
Lynn Basas
Remi Bitawi
Jillian Blair
Brian Blasiak
Alice J. Bolwell
Agathe Boscq
Magnus Bot
Jared Brient
Chantell Brown
Daniela Campos Gomez
Morgan Caruso
Rosa Castillo Varas
Carman Chan
Ho Pong Terry Chan
Francis Charbonneau
Yuna Chen
Kathy Chi
Alexis Sacha Choquard
Phil Chornohus
Haesun Chung
Clementine Courbin
Chuck Cronkrite
Stephanie Cushing
Mehran Davoodi
Luis De la Cerda
Borja Enfedaque
Marq Faulkner
Eugenie Fernandez
Kyle Fox
Tristam Gieni
Melissa Gilbreath
Natalie Greenhill
Matteo Guglielmi
Carsen Haycock
Irene Hernández Serrano
Adelina Holish
Haiyue Luna Huang
Chris Hung
Byungkok Dan Jeon
Adrienne Johnson
Erik Johnson
Stella Jullian
Shubham Kapoor
Sudheesh Kattil
Julia Kim
Minyoung Kim
Hiu Kwan Lam
Benoit Lecailtel

Alexandre Lecomte
Hailey Hyunkyoung Lee
Kevin Geonhee Lee
Naomi Lee
Zoey SooJin Lee
Sinyee Loke
Dennis Lyon
Darren MacKay
Geetha Madhuri Manumari
Kevin McDonald
Matthew McDonald
Nakia McGlynn
Nino Jisu Moon
Oriane Mulleras- El Atmani
Anthony Nadeau-Poulin
Johanna Olombel
Dee Orriss
Fernanda Ortiz Rojo
Sanjay Panchal
Niki Papp
Bekah Hayoung Park
Melissa Parsons
Rikin Patel
Rajesh Ramesh Patil
David Perron
Aleksei Petrov
Laurie Plante
Edwin Poon
Kenny Poon
Andy Rajput
Luis Henrique Ramos Silva
Vania Ruano Noe
Ronald Salting Samson
Raul Sanchez de San Roman
Daniel Santana Pineda
Yuichiro Sasayama
Brian Schumacher
Hamish Schumacher
Alexis Seuru
James Shi-En Shao
Bradey Strong
Gil Terra
Drew Tobin
Praveen Ushus Dev
Kara Vallega
Anil Verma
Yonghow Vong
Oleksandr Vozniuk
R. Brent Wallis
Jenny Wan
Shuyang Wang
Edison Yu
Mona Yuan

Lighting & Compositing Coordinators	David Cohan
	John J. Cuddehe
	Manya Margot
Effects Animation & Character Effects APM	Shaina Wiarda

Effects Animation

Effects Animation Supervisor	Filippo Maccari
Additional Effects Animation Supervisor	Spencer Lueders
Effects Animation Leads	Naoki Kato
	Daniel La Chapelle
	Srdjan Milosevic
Effects Animators	David Allen
	Guillermo Alessandro Alva Gomez
	Edmond Boulet-Gilly
	Oscar Castillo
	Ane Celaya Ruiz de Alegria
	Olga Iu Cherkasskaya
	Jangwhoan Choi
	Eric Ennis
	Bernat Fibla Reverter
	Guillaume Hoffmann
	Suiki Hong
	Jonghyun Hwang
	Jack Ivan Leopold Jagerman
	Alice Jao
	Chanyoung Joo
	Eunyoung Kim
	Simon Lewis
	Chun-Che Jimmy Lin
	Alex Manita
	Fernando Abraham Morillo Fernandez
	Ahmed Moustafa
	Arthur Muller
	Siegfried Ostertag
	Andres Felipe Pulido Amador
	Gunnar Radeloff
	Erika Salatiello
	J.M. Santiago
	Laura Qiran Yu
	Guido Zanni
	Anand Rohini Zaveri
2D Effects Animators	Nikolaos Finizio
	Aleksandar Hristov
	Brandon Louie

Character Effects

Character Effects Supervisor	Simon Corbaux
Character Effects Pipeline Supervisor	Katya Isichenko
Character Effects Leads	Marlène Chazot
	William Eckroat
	Chris Yee
Character Effects Associate Leads	Jennifer Lasrado
	Guillermo Sanchez Camacho
	Guy Shoshan

Character Effects Artists

Ludovic Choisy Bègue
Julien Bernus
Laia Blanco Oller
Sophie Burie
Yongjoon Choi
Enock Chung
Kevin Clement Jacques Vernet
Cruz Contreras Mastache
Guillaume Desmarais
Adrien Dussaud
Sabrina Goupil
Sebastien Granger
Kate Grubb
Omar Hernández Peña
Félix Hodara
Mingrui Hu
Amirreza Karimi
Brandon Kerr
Victoria Kerr
Alexandre Lacroix
Karen Itsu Montes de Oca Fragoso
Erin Morales
Alexia Moreno Obando
Francesco Nevi
Czar Ryan P. Ompad
Galina Pak
Vikram Puttanna
Gabriela Quintanilla Garcia
Ara Shin
Adonias Dio Souza
Bruno Tornisielo
Jeremy Villemaire
Kaylin Wittmeyer
Neil Yamamoto

Character Effects Coordinator	David Cadena Laso

Matte Paint & Motion Graphics

Matte Paint & Motion Graphics Supervisor	Nori Kaneko
Matte Painters	Rachael T. Chiarella
	Thomas Roland Johnson
	Tracy Munch
	David Jaraiz Sanchez
Motion Graphics Artists	Minkyoung Kim
	Isaac Miranda Rosas

Production

Editorial APM	Lucy Bowden
Digital Resource APM	Conrad Velasco
Production Office Coordinators	Quan Brice
	Kaylee Yibing Hou
Production Coordinator	Angie K. Farella
Production Assistants	Lori Anna Elagozian
	Charisma Garcia
	Roohi Kamal
	Adele McCann
	Ilia Sargent-Barba
	Braxton Marie Thompson
	Elaine Yilin Yan
	Aldo Zaid
Production Finance	Robert Jonker
	Paige Minana
	Bernardo Reis
Additional Production Staff	Charlie Ambler
	Grace Cole
Editorial Support	Dale W. Jones
	Joe Pappilli
	Scott A. Williams
Creative Director, CG Features	Michael Lasker

Choreography

Choreographers	Lee Jung Lee
	K-Tigers
	Jam Republic

Resource Management

Lead PST	Susy Hsi
PSTs	Arantxa Arteaga Castañeda
	Gabrielle Anne Baul
	Adam Schuster Green
	Carlos Izoton Filho
	Jose Maria Restrepo
	Roya Shams-Zadeh-Amiri
	Kyoko Takeoka
	Colin To
	Vincenzo Vipond
	Lydia Zheng
	Yunxiao Troy Zhu

Post Production

Post Production Supervisor	Allison Bernardi Stauth
Re-Recording Mixers	Michael Babcock
	Tony Lamberti
Supervising Sound Editor/ Sound Designer	Michael Babcock
Sound Designers	Jeff Sawyer
	Katie Halliday
	Chris Diebold
	Trevor Gates
Sound Effects Editors	Russell Topal
	Ian Herzon
	Goeun Everett
Supervising Dialogue Editor	Branden Spencer
Foley Editors	Beso Kacharava
	Alexander Sanikidze
	Levan Tserediani
Foley Coordinator	Tina Babakishvili
Foley Artist	Biko Gogaladze
Foley Mixer	Giorgi Lekishvili
ADR Mixers/ Original Dialogue Mixer (animation)	Howard London
	Michael Kong
	Bill Higley
Re-Recording Mix Technician	Kevin Froines
Mix Stage Engineers	Justin Herman
	Mark Onks
	Avo Mardikian
Voice Over Directors	Margaux Susi
	Kristi Reed
Loop Group	Ashley Lambert, Ranjani Brow, and Sara Holms

Post Sound Services Provided by
Sony Pictures Post Production Services
Culver City, California

Executive Music Consultant	Dana Sano
Music Editor	Oren Yaacoby
Songs Conducted by	Ian Eisendrath
Songs Mixed by	Curtis Douglas
String Arrangements by	Rob Mathes
Vocals Recorded by	Derik Lee
	Noah Hubbell
	Ian Kagey
	Shin
Vocal Arrangements by	EJAE, Andrew Choi & Ian Eisendrath
Score Orchestrated by	Randy Miller
	Mark Baechle
Score Conducted by	Randy Miller
Score Recorded by	Andrew Dudman
	Nick Taylor
	Lawrence Manchester
Score Mixed by	Erich Talaba
Score Technical Engineers	Gregory Polzak
	Jason Deran
	Edward Lyle Barton
	Carl A. Schroeder
Additional Score Editing	Cris Avila
Orchestra Contractor	Hilary Skewes
Vocal Contractor	Sandra Park
Music Preparation by	Jill Streater
	Mike Casteel
Music Associate	Josh Fried
Early Vocal Consulting	Johan Kim
Early Development Music Consultant	Juba Lee
Main Titles and End Crawl by	Picturemill
Finishing Services Provided by	Picture Shop
Conform Editor	Carrie Oliver
Colorist	Natasha Leonnet
Color Assist	Jacob Barajas-Santos
Finishing Producer	Ted Craig

Consultants

Cultural Consultant	Mijeong Mimi Kim
ALS Consultants	Cassandra Jones
	CJ Jones
Location Scouting	Nine Tail Fox

FOR SONY PICTURES IMAGEWORKS

Executive Animation Producer	Mandy Kisthardt Tankenson
Chief Technology Officer	Michael Ford
VP of Systems Engineering	Gino del Rosario
Head of Software	Gregory Ducatel
Pipeline & Software Architects	Alejandro Conty
	Marc Andre Davignon
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Special Thanks
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Calvin Lam
Cymbre Sklar
Sunny Park
Lisa Azille

Production Babies
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Camilo
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Congmui
Dex
Diana
Gus
Hannah
Jenna
Kuina
Liam
Luna
Marie
Martin
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Mylah
Ollie
Riley
Sana
Sylvie
Théodore
Turbo
Noah
Valentina
Whitney

"Concert Intro"
Written by IDO
Produced by IDO and Ian Eisendrath

"Hunter's Mantra"
Written by EJAE, Daniel Rojas and Mark Sonnenblick
Produced by Ian Eisendrath

"Sunset"
Written by Or Leo Shahar
Performed by OLS

"신라의 달밤 The Moony Night Of Shilla"
Written by 박시춘 Park Si Choon and 유호 Yoo Ho
Performed by 이박사 LEE-Paksa
Courtesy of Oasisrecords Music Company

"How It's Done"
Written by EJAE, Mark Sonnenblick, Danny Chung, 24, IDO and TEDDY
Produced by 24, IDO, TEDDY and Ian Eisendrath
Performed by EJAE, AUDREY NUNA and REI AMI

"Jinu's Lament"
Written by Daniel Rojas and Mark Sonnenblick
Produced by Ian Eisendrath

"나를돌아봐 Look Back At Me"
Written by 이현도 Lee Hyundo
Performed by DEUX
By arrangement with 한국음반산업협회 RIAK
Recording Industry Association of Korea

"Strategy"
Written by Woo Hyun Lee, James Norton, Ahn Tae Seok and Cleo Tighe
Performed by TWICE
Courtesy of JYP Entertainment Corporation

"Golden"
Written by EJAE, Mark Sonnenblick, IDO, 24 and TEDDY
Produced by IDO, 24, TEDDY and Ian Eisendrath
Performed by EJAE, AUDREY NUNA and REI AMI

"바보 Babo"
Written and Performed by Yoon Hyung-Ju
Courtesy of Hanbit Communications, Inc.

"Path"
Written by Eun Hee
Performed by Jokers
Courtesy of Oasisrecords Music Company
By arrangement with Now-Again Records

"Love Me Right"
Written by Nermin Harambasic, Denzil Remedios, Peter Anthony Tambakis, Ryan Sewon Jhun, Courtney Jeanne Stahl,
Yoo Won Oh, Dong Hyun Kim and Jarah Lafayette Gibson
Performed by EXO
Courtesy of SM Entertainment Co., Ltd.

"Love Maybe"
Written by Dong Hwan Jeong and Min Seok Kim
Performed by MeloMance
Under license from FLEX M

"Soda Pop"
Written by Vince, KUSH, Danny Chung, 24 and DOMINSUK
Produced by 24, DOMINSUK and Ian Eisendrath
Performed by Andrew Choi, Neckwav, Danny Chung, Kevin Woo and samUIL Lee

"Takedown"
Written by Lindgren
Produced by Lindgren and Ian Eisendrath
Performed by EJAE, Audrey Nuna and REI AMI

"Black Suit"
Written by Seon Cheol Baek, Martin Hedegaard, Heon Ju Kim, Seun Ran Lee, Jeong Hyo Lim, Min Joo Oh, Ji Ho Park and Kyoung Cho Yun
Performed by SUPER JUNIOR
Courtesy of SM Entertainment Co., Ltd.

"이밤이 깊어가지만 As The Night Goes On"
Written by 서태지 Seotaiji and 양현석 Yang Hyun-Suk
Performed by Seotaiji and Boys
Courtesy of Seotaiji Company

"Free"
Written by Jenna Andrews, Stephen Kirk and Mark Sonnenblick
Produced by Jenna Andrews, Stephen Kirk and Ian Eisendrath
Performed by EJAE and Andrew Choi

"Your Idol"
Written by EJAE, Mark Sonnenblick, Vince, KUSH, 24 and IDO
Produced by 24, IDO and Ian Eisendrath
Performed by Andrew Choi, Neckwav, Danny Chung, Kevin Woo and samUIL Lee

"What It Sounds Like"
Written by Jenna Andrews, Stephen Kirk and Mark Sonnenblick
Produced by Jenna Andrews, Stephen Kirk and Ian Eisendrath
Performed by EJAE, AUDREY NUNA and REI AMI

"Takedown" (TWICE version)
Written by Lindgren
Produced by Lindgren and Ian Eisendrath
Performed by TWICE
TWICE appears courtesy of JYP Entertainment Corporation

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